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# ALL YOU GET FROM LOVE IS A LOVE SONG

Words and Music by  
STEVE EATON

Moderately fast

Like sail - in' on a sail - in' ship to no -  
now the tears in my eyes are ev - er blind

*Instrumental solo*

*mf*

where, ing. The love took o - ver my heart like an o - cean breeze.  
The fu - ture that lies be - fore me I can - not see.

As sea - gulls fly, I knew that I was  
Al - though to - mor - row I know the sun is



**Dm<sup>7</sup>** **C<sup>#</sup>m<sup>7</sup>** **Cm<sup>7</sup>**

los ris in' in' Love was washed a way light - ing up the world for ev -

**E<sup>b</sup>/F** **B<sup>b</sup>** **G<sup>7</sup><sup>#5</sup>** **G<sup>7</sup>**

— with the drift in' tide. — Oh, it's a  
'ry - one, but not for me. —  
*Solo ends*





**Cm** **E<sup>b</sup>/F** **B<sup>b</sup>**

dirt - y old shame when all you get from love is a love song

**G<sup>7</sup><sup>#5</sup>** **G<sup>7</sup>** **Cm** **E<sup>b</sup>/F**

that's got you lay - in' up nights just wait - in' for the mu - sic to start.



It's such a dirt - y old shame \_ when you











got to take the blame for a love song. \_ be - cause the




best love songs \_ are writ - ten with a bro - ken heart. \_

1. 2  



And Well, it's a

D.S. and Fade



# (Want You) BACK IN MY LIFE AGAIN

Words and Music by CHRIS CHRISTIAN  
and KERRY CHATER

Moderate Rock

Chords: Gm7, F/C, C, F, Dm7

Chords: C/D, Gm7, F/C, C

Chords: Dm, C, Dm, Gm7

You know, it does - n't seem that long a - go -  
took a while for me to see -

Chords: C, F, Dm

that I had your love and let it go, and I real -  
what it is you real - ly mean to me. I've been as







- ly let you down; \_ I know \_ I'm los - ing your love. \_  
 big a fool as I \_ can be \_ for los - ing your love. \_







I guess it \_ I want you back in my life \_





\_ a - gain. I don't want to be your "re - mem - ber when." \_

\_ Want you back in my life \_ a - gain. Let's go back to the



place where it all be - gan. — I've lived long e - nough with your

mem - o - ry; now I know that I need you here with — me. —

mem - o - ry; now I know that I need you here with — me. —

There was a time I thought I had it made, —  
Sax solo ad lib.

but I did - n't see the price I'd paid. — And the price —

but I did - n't see the price I'd paid. — And the price —



Gm<sup>7</sup> C Dm

— gets high - er ev - 'ry day, — and all I can say — is: —

Gm<sup>7</sup> C

*Solo ends* } You're the on - ly one who knows my heart, — so let's take

F Dm Gm<sup>7</sup>

— it right back — to the start, — and I won't — have to play — the part —

C Dm

— of los - ing your love. — I want you back in my life —

1st time D.S.  
2nd time D.S. al Coda

**CODA**

E $\flat$ /B $\flat$  B $\flat$  Dm/C C C/B $\flat$

know that I want you, know — that I need you back in my life. —

N.C. Gm<sup>7</sup> F/C C

Want you back in my life. —

F Dm<sup>7</sup> C/D Gm<sup>7</sup> F/C C

I want you back in my life. —

D $\flat$  A $\flat$ /C B $\flat$ m A $\flat$  E $\flat$ /G $\flat$  B $\flat$ <sup>7</sup>/F E $\flat$  B $\flat$

Ah, — ah, — ah. —



# BECAUSE WE ARE IN LOVE

## (The Wedding Song)

Words and Music by RICHARD CARPENTE  
and JOHN BETTI

With much expression

Chord diagrams:  $B^b\text{maj}^7$ ,  $C/B^b$ ,  $B^b\text{maj}^7$ ,  $C/B^b$ ,  $B^b\text{maj}^7$ ,  $C/B^b$

*f*

*dim.*

$B^b\text{maj}^7$ ,  $B^b/C$ ,  $F$

$F\text{maj}^7$ ,  $C^7/F$ ,  $F\text{maj}^7$

Chil - dren. It was more fun to be chil - dren.

*mp*

$Gm/F$ ,  $F\text{maj}^7$ ,  $F^7$ ,  $B^b\text{maj}^7$

We just took life as it hap - pened; — run through the days,

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The score is divided into three systems. The first system consists of two measures of piano introduction, marked 'f' (forte), with a 'With much expression' instruction. The second system contains two measures of piano accompaniment, marked 'dim.' (diminuendo), and a vocal line starting with 'Chil - dren. It was more fun to be chil - dren.' The third system contains two measures of piano accompaniment, marked 'mp' (mezzo-piano), and a vocal line continuing 'We just took life as it hap - pened; — run through the days,'. Chord diagrams are provided above the piano parts for each measure. The piano part includes triplets and various chord voicings. The vocal part is written in a single line with lyrics.

B<sup>b</sup>m D

don't look be - hind.

F C<sup>7</sup>/F F

O - ver. Wink of an eye and it's o - ver.

Gm/F Bm<sup>7b5</sup> B<sup>b</sup>ma<sup>7</sup> C/B<sup>b</sup>

What a sur - prise to dis - cov - er we were peo - ple our -

B<sup>b</sup>ma<sup>7</sup> C/B<sup>b</sup> B<sup>b</sup>ma<sup>7</sup> C/B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup>

selves. What kind of peo - ple did we want to be? No



**B $\flat$**  **Gm/C** **F(add<sup>2</sup>)**

an - swer \_\_\_\_\_ ev - er came \_\_\_\_\_ to me.

**E $\flat$ /F**

I did - n't sleep at all \_\_\_\_\_ last





*mf*

**F** **E $\flat$ /F**

night. Mom, I've come to you \_\_\_\_\_ like




**B $\flat$  maj<sup>7</sup>** **B $\flat$ 7** **E $\flat$  maj<sup>7</sup>**

yes - ter - day, \_\_\_\_\_ a - bout \_\_\_\_\_ to - day. \_\_\_\_\_









Mom, I'm a - fraid! "Hon, come and sit by my





*mp* *tenderly*

side. Lis - ten to me.

Words come so hard, but what my

heart says I will give you.

*rit.* *a tempo*



Chord diagrams: G/F, A/E, Bm/E, E7sus, E7.

Lyrics: Be -

Tempo: Gentle Rock tempo

First system of musical notation, measures 1-5. The score includes guitar chords (G/F, A/E, Bm/E, E7sus, E7) and lyrics. The piano part features a triplet in measure 4.

Chord diagrams: A, Bm/A.

Lyrics: cause you are in love, your eyes be - gin to

Second system of musical notation, measures 6-8. The piano part features a triplet in measure 7.

Chord diagrams: A, Amaj7.

Lyrics: o - pen as if you had a - wok - en from a

Third system of musical notation, measures 9-11. The piano part features a triplet in measure 10.

Chord diagrams: Dmaj7, E/D, D/E, E7, A.

Lyrics: sleep. Be - cause you are in

Fourth system of musical notation, measures 12-14. The piano part features a triplet in measure 14.

Bm/A



love, you use i - mag - i - na - tion and

A



C#m/G#



F#m



C#m/E



lose your con - cen - tra - tion when some - one drops his

D#m7b5

A<sup>b</sup>susA<sup>b</sup>D<sup>b</sup>A<sup>b</sup>7b9

name. You're back in his arms, as al - ways; your

D<sup>b</sup>

Cm7b5



Fsus



F

B<sup>b</sup>m

day - dreams work out that way. It's all just a trick your



mind plays. The more love grows, the more it stays the

*rit.*

Chord diagrams:  $E^b13$ ,  $E^bm7$ ,  $D^b/F$ ,  $G^b$ ,  $A^b7sus$

(Same lit - tle girl who's fright - ened, But I love him so, same lit - tle girl who's

*a tempo*

Chord diagrams:  $E^bm7/D^b$ ,  $D^b6$ ,  $E^bm7/D^b$

sure) that she loves him so. (Sees with a wom - an's

Chord diagrams:  $D^b$ ,  $E/B$

vi - sion, knows what a wom - an knows.)

Chord diagrams:  $F^{\#}m7/B$ ,  $A^m6/B$ ,  $B7^b9$ ,  $D/E$

3

E7 A Amaj7

Be - cause we are in love, we

*f*

Bm/A Amaj7

reach for our to - mor - rows and know we won't be

C#m/G# F#m A/E G/D

lone - ly in laugh - ter and in sor - rows. Where

A/E C#m/E# F#m C#m/E

love a - bides, there is the place we'll keep our

3



D Dm A/C# Cdim7 Bm7 D/E

home for - ev - er, you and I, be - cause we are in

A Bm/A

love.

A C#m/G#

(We know we won't be lone - ly in

F#m A/E G/D A/E

laugh - ter and in sor - rows.) Where love a - bides,

accel.

C#/E# F#m A/E D Dm<sup>6</sup>

there is the place we'll keep our home for - ev - er,

*rit. e dim.*

A/E Adim7/E Bm<sup>7</sup>/E C#m<sup>7</sup>/B D/E E<sup>7</sup>

you and I, be - cause we are in

*mp slowly*

A G/A F/A

love.

*a tempo* *rit. poco a poco*

B<sup>b</sup>/A A(add<sup>2</sup>)

8va



# BEECHWOOD 4-5789

Words and Music by MARVIN GAYE,  
WILLIAM STEVENSON and GEORGE GORDY

Moderately fast Rock

The musical score is written for guitar and piano. The guitar part includes chords: C, Am, Dm7, G, and C. The piano part features a steady bass line and chords. The lyrics are: "La la la la la la la, \_\_\_ la la la la la la la \_\_\_ La la la la la la la, \_\_\_ la la la la la la la \_\_\_ You can have this dance with me. \_\_\_"

You can hold my hand and whis - per in my ear sweet words \_\_\_\_\_


that I'd like to hear. \_\_\_\_\_ (Whis - per sweet words

in my ear, — sweet words that I love to hear.) Don't be shy. —


Just take - a your time. —




F



I'd like to get to know — you, — I'd like to make you




G



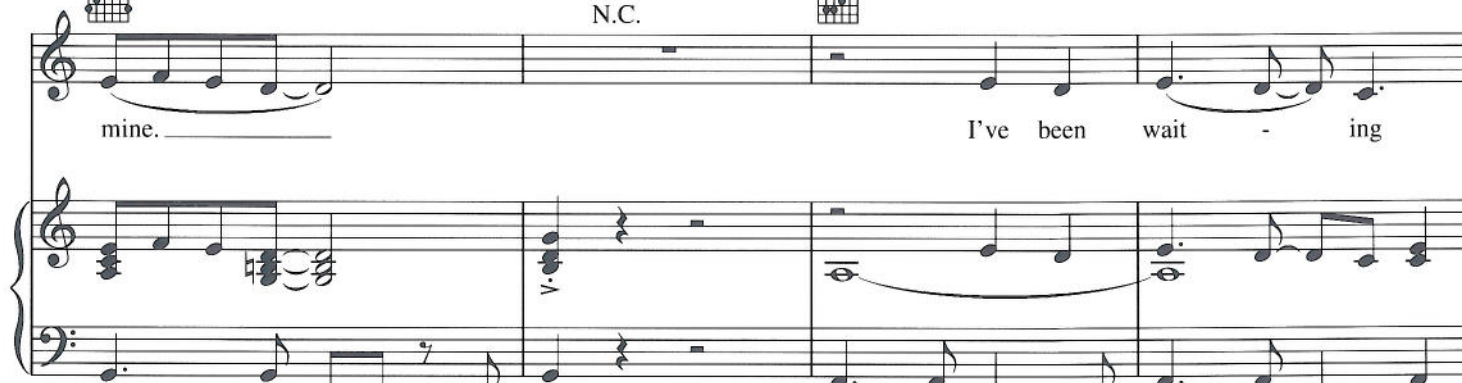
mine. —

N.C.

F



I've been wait - ing



Em<sup>7</sup>



sit - ting here so pa - tient - ly —


F



for — you.

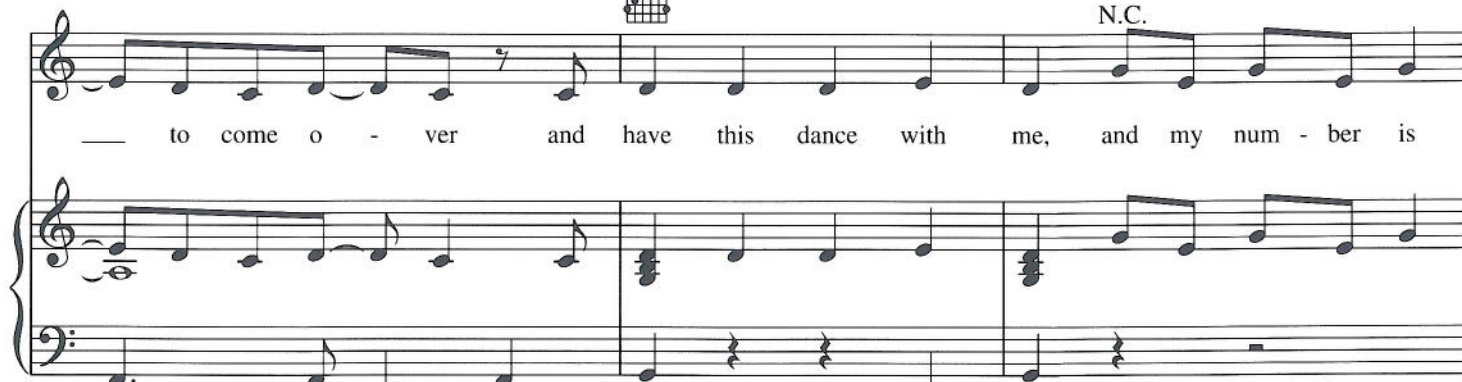


G



— to come o - ver and have this dance with me, and my num - ber is

N.C.



C Am Dm<sup>7</sup>

Beech - wood four five sev - en eight nine. You can call me up and have a

G C N.C.

date — an - y old time. —

C Am Dm<sup>7</sup> G

La la la la la la la, — la la la la la la la. —

*Guitar solo ad lib.*

C Am Dm<sup>7</sup> G

La la la la la la la, — la la la la la la la. } Don't be shy. —

*Solo ends*



C

Am

Just take - a your time. —

F

I'd like to get to know — you, — I'd like to make you

G

N.C.

C

mine. — 2nd time: (And my num - ber is) Beech - wood four five

Am

Dm7

G

sev - en eight nine. You can call me up and have a date — an - y old

**C**  
x o o o

1 N.C. 2 N.C.

time. \_

**D**  
x o o o

**Bm**  
x o o o o

**Em7**  
o o o o o

Beech - wood four five sev - en eight nine. You can call me up and have a

**A**  
x o o o

**D**  
x o o o

N.C.

date \_ an - y old time. \_ La la la la

**Bm**  
x o o o o

**Em7**  
o o o o o

**A**  
x o o o

Repeat and Fade

**Optional Ending**  
**D**  
x o o o

la la la, \_ la la la la la la la. \_



# BLESS THE BEASTS AND CHILDREN

Words and Music by BARRY DeVORZO  
and PERRY BOTKIN, Jr.

**Warmly**

B<sup>b</sup>(add<sup>2</sup>)



*mp*

*With pedal*

F/B<sup>b</sup>



Bless the beasts and the chil - dren,

Fm<sup>6</sup>/A<sup>b</sup>



G<sup>7</sup>



Cm



E<sup>b</sup>/F



F







for in this world \_\_\_\_\_ they have no voice, \_\_\_\_\_ they

B<sup>b</sup>(add<sup>2</sup>)

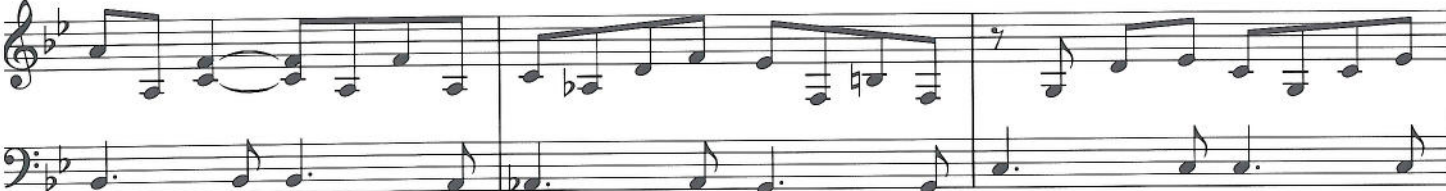








have no choice. \_\_\_\_\_ Bless the beasts and the

*(Bring out melody)*

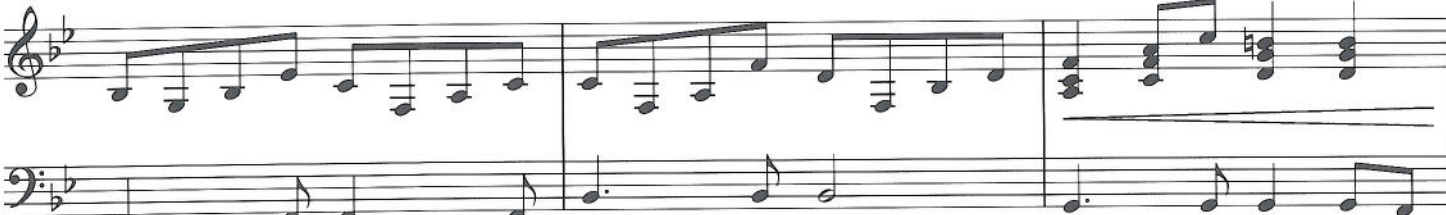





chil - dren, for the world can nev - er be \_\_\_\_\_



the world they see. \_\_\_\_\_

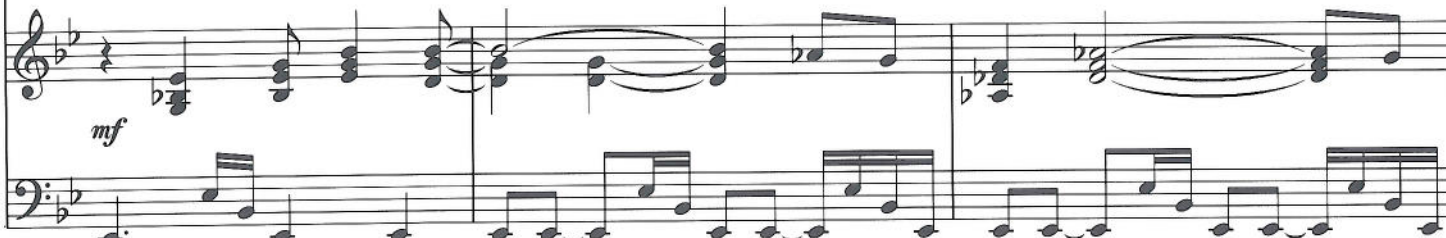












Light their way \_\_\_\_\_ when the dark - ness \_\_\_\_\_ sur -

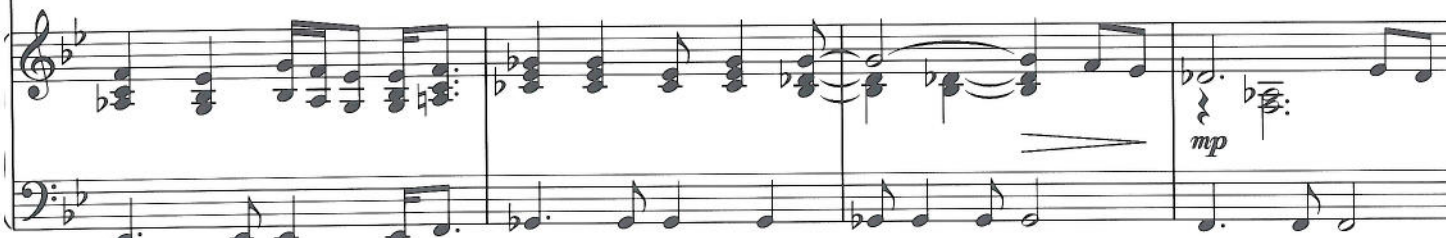
*mf*



rounds them. Give them love, \_\_\_\_\_ let it shine all a -

*mp*















To Coda

round \_\_\_\_\_ them. Bless the beasts and the






chil - dren, give them shel - ter from a storm. \_\_\_\_\_

Keep them safe, \_\_\_\_\_




D.S. al Coda

keep them warm. \_\_\_\_\_

CODA 

Bless the beasts and the chil - dren,

**F/B<sup>b</sup>**

give them shel - ter from a storm.

**Fm<sup>6</sup>/A<sup>b</sup>** **G<sup>7</sup>** **Cm** **E<sup>b</sup>/F** **F**

Keep them safe, keep them warm.

**F/B<sup>b</sup>** **B<sup>b</sup>** **F/G** **G** **G/C** **C**

**C(add<sup>2</sup>)**

Repeat and Fade

Optional Ending

(Vocal 1st time only)



# CALLING OCCUPANTS

(Of Interplanetary Craft)

Words and Music by JOHN WOLOSCHU  
and TERRY DRAPE

**Slowly**

**A<sup>b</sup>(add<sup>2</sup>)** 4fr **A<sup>b</sup>** 4fr **E<sup>b</sup>/A<sup>b</sup>** 3fr

In your mind — you have ca - pac -

**D<sup>b</sup>/A<sup>b</sup>** 4fr **A<sup>b</sup>** 4fr **E<sup>b</sup>/A<sup>b</sup>** 3fr




- i - ties, — you know, — to tel - e - path — mes - sag - es

**D<sup>b</sup>/A<sup>b</sup>** 4fr **A<sup>b</sup>** 4fr **E<sup>b</sup>/A<sup>b</sup>** 3fr

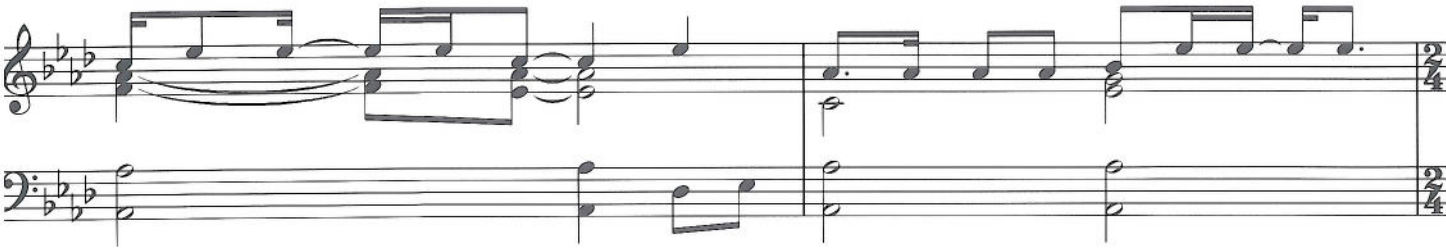
through the vast — un - known. Please close your eyes and con - cen - trate with






*mp*

The musical score is written for voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The tempo is marked 'Slowly'. The piano part begins with a mezzo-piano (*mp*) dynamic. The score is divided into three systems, each with a vocal line and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for specific chords: A<sup>b</sup>(add<sup>2</sup>) 4fr, A<sup>b</sup> 4fr, E<sup>b</sup>/A<sup>b</sup> 3fr in the first system; D<sup>b</sup>/A<sup>b</sup> 4fr, A<sup>b</sup> 4fr, E<sup>b</sup>/A<sup>b</sup> 3fr in the second system; and D<sup>b</sup>/A<sup>b</sup> 4fr, A<sup>b</sup> 4fr, E<sup>b</sup>/A<sup>b</sup> 3fr in the third system. The lyrics are: 'In your mind — you have ca - pac - i - ties, — you know, — to tel - e - path — mes - sag - es through the vast — un - known. Please close your eyes and con - cen - trate with'.

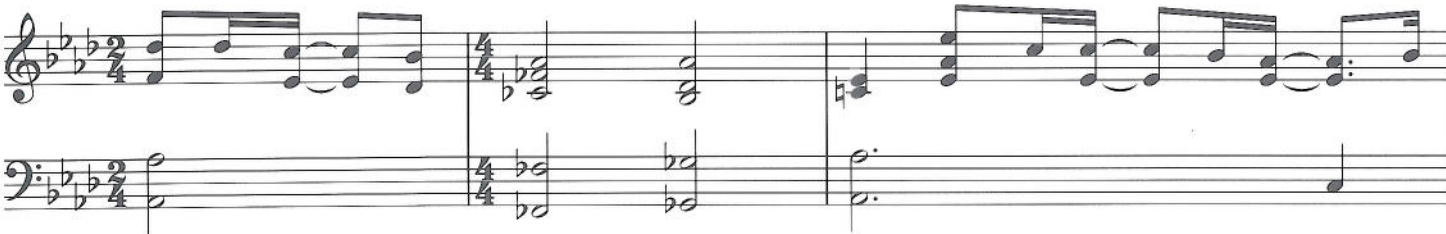







ev - 'ry thought — you think, up - on the rec - i - ta - tion







we're a - bout — to sing. Call - ing oc - cu - pants — of



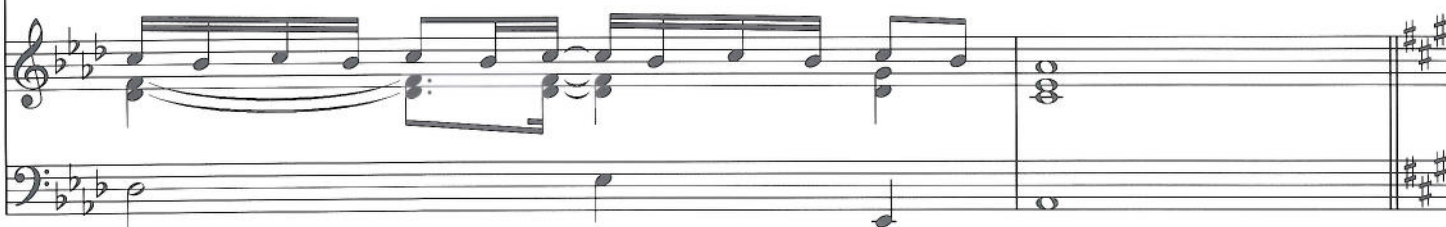




in - ter - plan - e - tar - y craft. Call - ing oc - cu - pants — of



in - ter - plan - e - tar - y, most — ex - traor - di - nar - y craft.





A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y craft.

*mf*

A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y craft.

A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y, most — ex - traor - di - nar - y

Fmaj7 Am

craft. You've been ob - serv - ing our — earth,

Fmaj<sup>7</sup> Am D

and we'd like to make a con - tact with you.

N.C. G Bm<sup>7</sup> C(add<sup>2</sup>)

We are — your friends.

*mp*

A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y craft.

*mf*

A A/C# D E

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y ul - tra - em - is - sar - ies.



Fmaj<sup>7</sup> Am

We've been ob - serv - ing your earth,

Fmaj<sup>7</sup> Am D

and one night we'll make a con - tact with you.

N.C. G Bm<sup>7</sup> C(add<sup>2</sup>)

We are your friends.

A D E

Call - ing oc - cu - pants of in - ter - plan - e - tar - y, quite ex - traor - di - nar - y

## A bit faster



craft.

*slightly detached*

And please come in peace, we be - seech \_

Am7 Am6 Fmaj7 F6

Male: (On - ly a land - ing will teach them.)

— you. Our earth may nev - er sur - vive.



Male: (So do come, we beg — you.)

Please, in - ter - stel - lar po - lice -



Am<sup>7</sup> Am<sup>6</sup> E Dm C

- man, won't you give us a sign, — give us a sign that we've reached —

E Am<sup>7</sup> Am<sup>6</sup> Fmaj<sup>7</sup> F<sup>6</sup>





— you. — Oh, — oh.

Am<sup>7</sup> Am<sup>6</sup> Fmaj<sup>7</sup> F<sup>6</sup> Am<sup>7</sup> Am<sup>6</sup>

Tempo I




N.C. E Cmaj<sup>7</sup> C

*rall.* *f* 3









With your mind\_ you have a - bil -





*sub. mp*

- i - ty\_ to form\_ and trans - mit thought en - er - gy

far be - yond the norm.\_ You close your eyes,\_ you con - cen - trate\_ to -

geth - er. That's the way\_ to send the mes - sage. We de -



clare World Con - tact Day. *Guitar solo*

**Chords:** D, F, G(add<sup>9</sup>), A, A/C<sup>#</sup>

**Tempo/Style:** 2/4

**Dynamic:** *mf*

**Chords:** D, A, A/C<sup>#</sup>, D

**Chords:** A, A/C<sup>#</sup>, D, D/E

*Solo ends*

Call - ing oc - cu - pants — of in - ter - plan - e - tar - y craft.

**Chords:** A, A/F

A A/F

Call - ing oc - cu - pants \_ of in - ter - plan - e - tar - y craft.

A D E

Call - ing oc - cu - pants \_ of in - ter - plan - e - tar - y, most \_ ex - traor - di - nar - y

A C#m7 D A C#m7

craft. Male: (Ah. \_ Ah. \_)

D A C#m7 D E

Ah.) \_

Call - ing oc - cu - pants \_ call - ing oc - cu - pants, \_

**A** **A/F**

call - ing oc - cu - pants \_ of in - ter - plan - e - tar - y, an - ti - ad - ver - sar - y

**A** **D** **E**

craft.  
(Vocal 1st time only)

**A** **C#m7** **D** **A** **C#m7** **D**

**Optional Ending**

**A** **C#m7** **D** **E** **A**

Repeat and Fade



# THE END OF THE WORLD

45

Words by SYLVIA DEE  
Music by ARTHUR KENT

## Melancholy Ballad

Chords: A, E, F#m, E

*mf*

*With pedal*

Chords: A, E/G#, E

Why \_\_\_\_\_ does the sun \_\_\_\_\_ go on \_\_\_\_\_ shin - ing? \_\_\_\_\_

Chords: F#m, C#m

Why \_\_\_\_\_ does the sea rush to shore? \_\_\_\_\_

Chords: D6, Bm7, C#m7, F#7

Don't they \_\_\_\_\_ know \_\_\_\_\_ it's the end \_\_\_\_\_ of the world, \_\_\_\_\_ 'cause

Bm<sup>7</sup> Dm<sup>6</sup> Esus E

you don't love me — an - y - more? —

A E/G# E

Why — do the birds — go on sing - ing? —

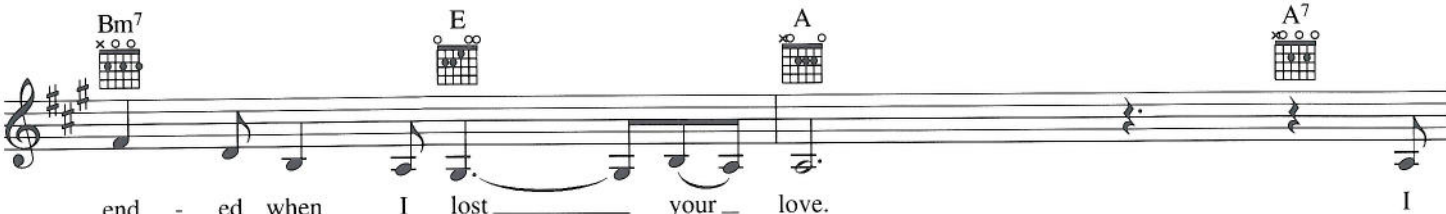
F#m C#m

Why — do the stars glow a - bove? —


D6 Bm7 C#m7 F#7

Don't they — know — it's the end — of the world? — It

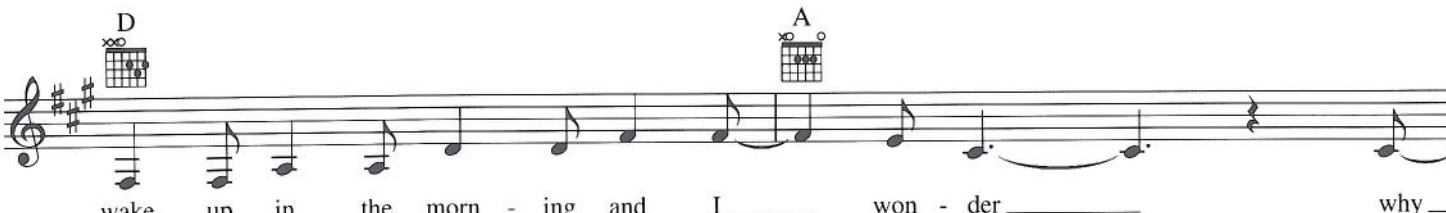
Bm<sup>7</sup> E A A<sup>7</sup>



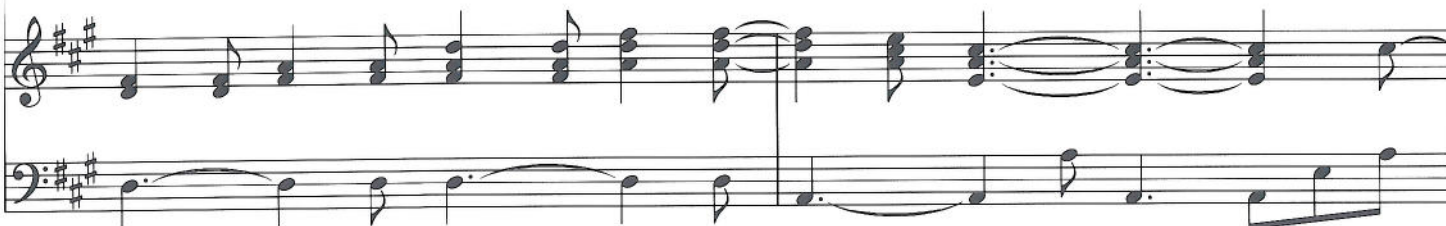
end - ed when I lost your love. I



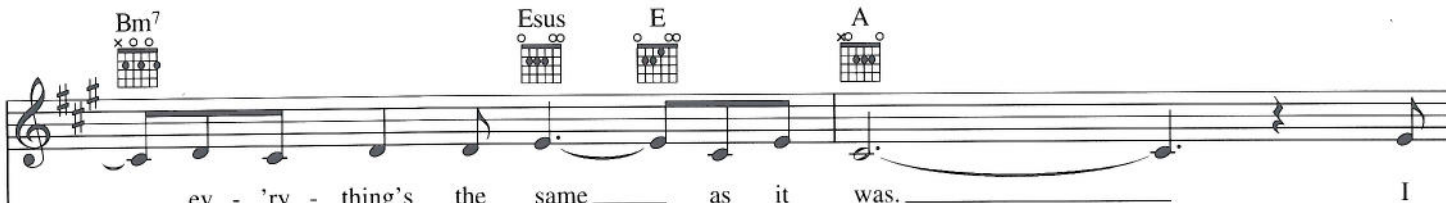
D A



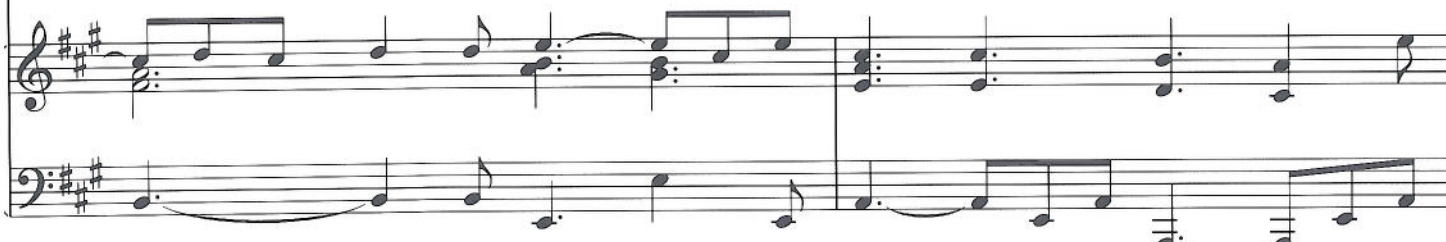
wake up in the morn - ing and I won - der why



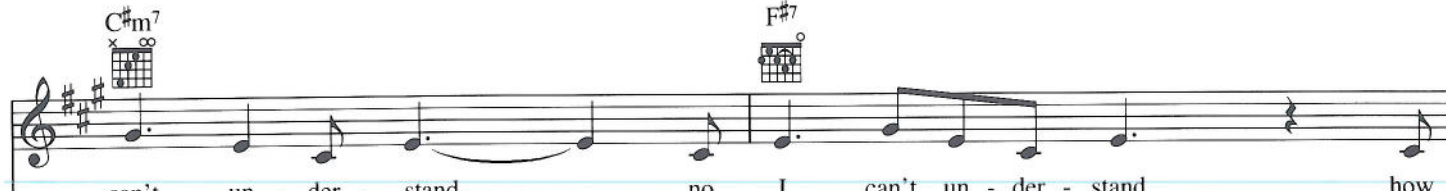
Bm<sup>7</sup> Esus E A




ev - 'ry - thing's the same as it was. I



C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>7



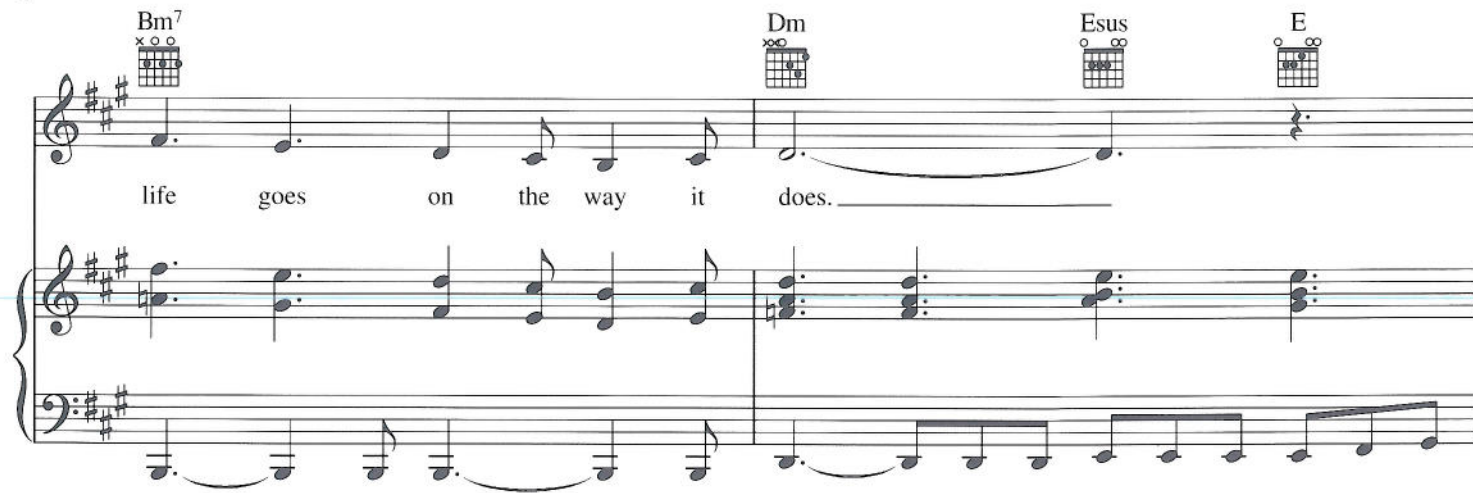
can't un - der - stand, no I can't un - der - stand how





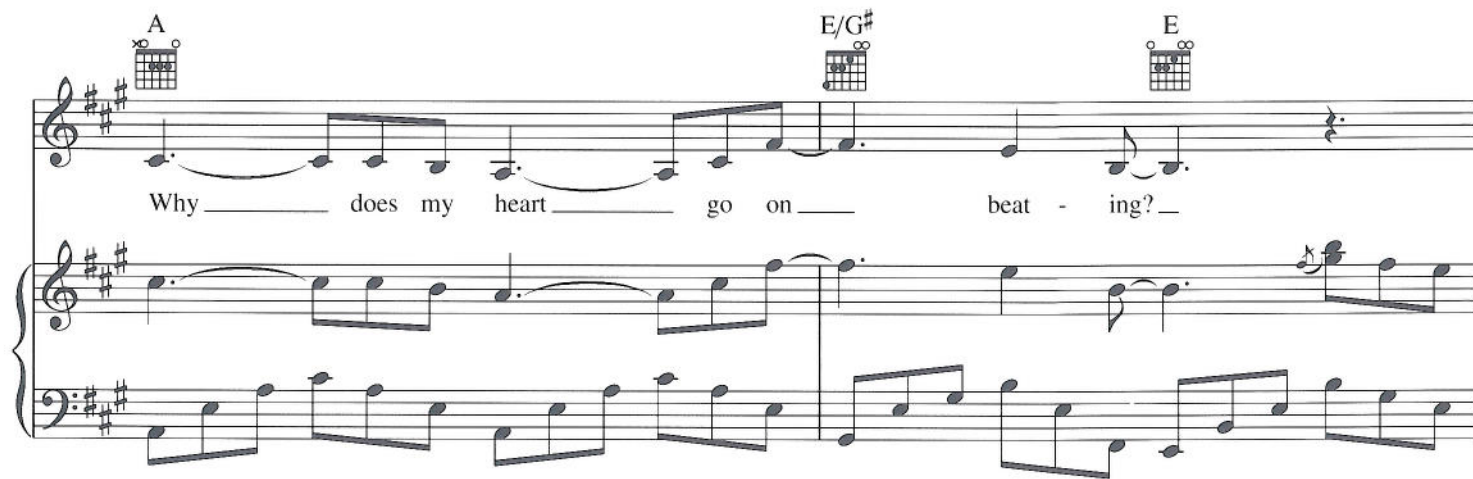
Bm<sup>7</sup> Dm Esus E

life goes on the way it does.



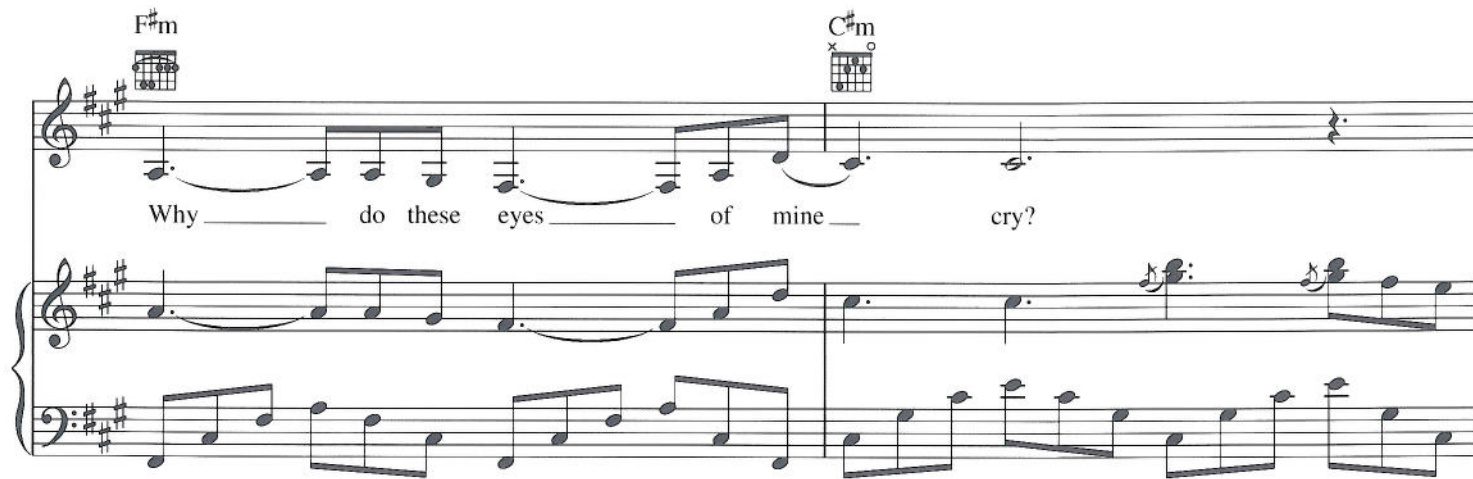
A E/G# E

Why does my heart go on beat - ing?



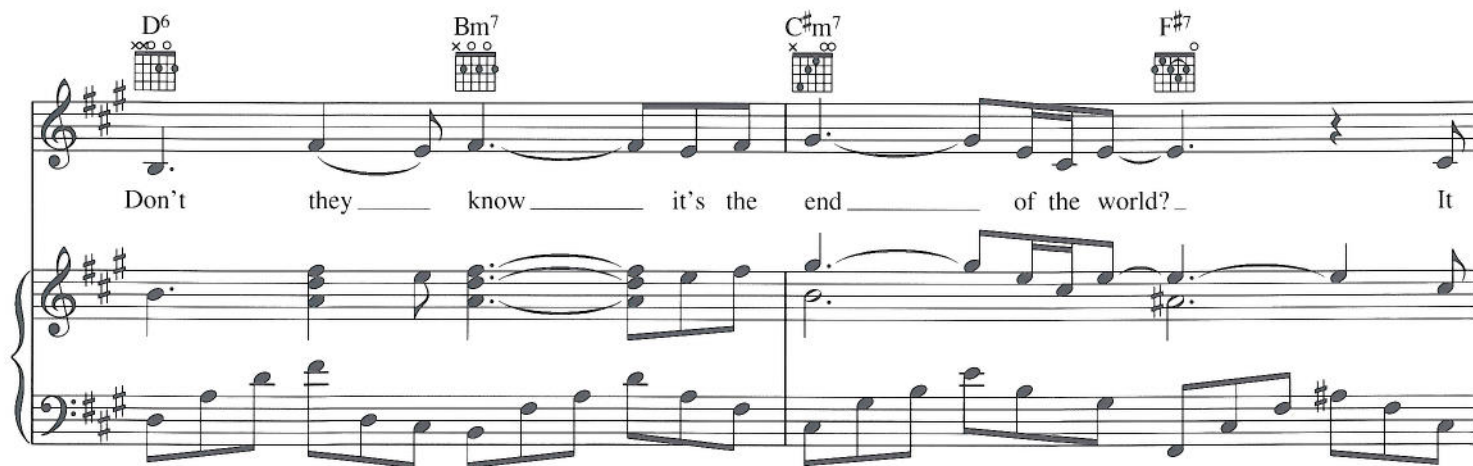
F#m C#m

Why do these eyes of mine cry?



D<sup>6</sup> Bm<sup>7</sup> C#m<sup>7</sup> F#<sup>7</sup>

Don't they know it's the end of the world? It



Bm<sup>7</sup> E A

end - ed when you said \_\_\_\_\_ good - bye.

D<sup>6</sup> Bm<sup>7</sup> C<sup>#m</sup>7 F<sup>#</sup>7

Don't they \_\_\_\_\_ know \_\_\_\_\_ it's the end \_\_\_\_\_ of the world? \_ It

Bm<sup>7</sup> E A C<sup>#m</sup>7

end - ed when you \_ said good - bye.

*rit.* *a tempo*

D E A

*rit.*

(They Long to Be)  
**CLOSE TO YOU**

Lyric by HAL DAVI  
 Music by BURT BACHARAC

**Moderately** (♩ =  $\frac{3}{4}$ )

**Chords:** C(add<sup>2</sup>), C, C(add<sup>2</sup>), C, C(add<sup>2</sup>), C, C(add<sup>2</sup>)

**Chords:** Bsus, B, Bm<sup>7</sup>, Em<sup>7</sup>, Em

**Chords:** C, C(add<sup>2</sup>), C, C(add<sup>2</sup>), Gmaj<sup>9</sup>

*mf*

Why do

birds sud - den - ly ap - pear ev - 'ry time you are near? \_

Just like me, \_ they long to be close to you. \_ Why do

The musical score is written for guitar, voice, and piano. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'Moderately' with a note value of 3/4. The score is divided into three systems. The first system shows the guitar part with chords C(add2), C, C(add2), C, C(add2), C, and C(add2), and the vocal melody starting with 'Why do'. The piano accompaniment is marked 'mf'. The second system continues the guitar part with Bsus, B, Bm7, Em7, and Em, and the vocal melody with 'birds sud - den - ly ap - pear ev - 'ry time you are near? \_'. The piano accompaniment features a triplet of eighth notes. The third system shows the guitar part with C, C(add2), C, C(add2), and Gmaj9, and the vocal melody with 'Just like me, \_ they long to be close to you. \_ Why do'. The piano accompaniment continues with a triplet of eighth notes.



C(add<sup>2</sup>)     Bsus     B     Bm<sup>7</sup>     Em<sup>7</sup>     Em

stars fall down\_ from the sky ev - 'ry time you walk by? \_

C     C(add<sup>2</sup>)     C     C(add<sup>2</sup>)     Gmaj<sup>9</sup>     G<sup>9</sup>




Just like me, \_ they long to be close to you. \_

C     C<sup>6</sup>     Cmaj<sup>7</sup>     C<sup>6</sup>     C     C<sup>6</sup>     Cmaj<sup>7</sup>     C<sup>6</sup>

On the day that you were born the an - gels got to - geth - er and de -







Bm<sup>7</sup>     Bm<sup>7</sup>/E     E<sup>7</sup>     C(add<sup>2</sup>)     C

cid - ed to cre - ate a dream\_ come true. So they sprin - kled moon dust in your hair\_ of






gold and star - light in your eyes of blue. That is

8va-----|













why all the girls in town fol - low you all a - round. —

3

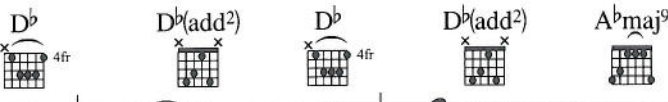







Just like me, — they long to be close to you. —








3fr

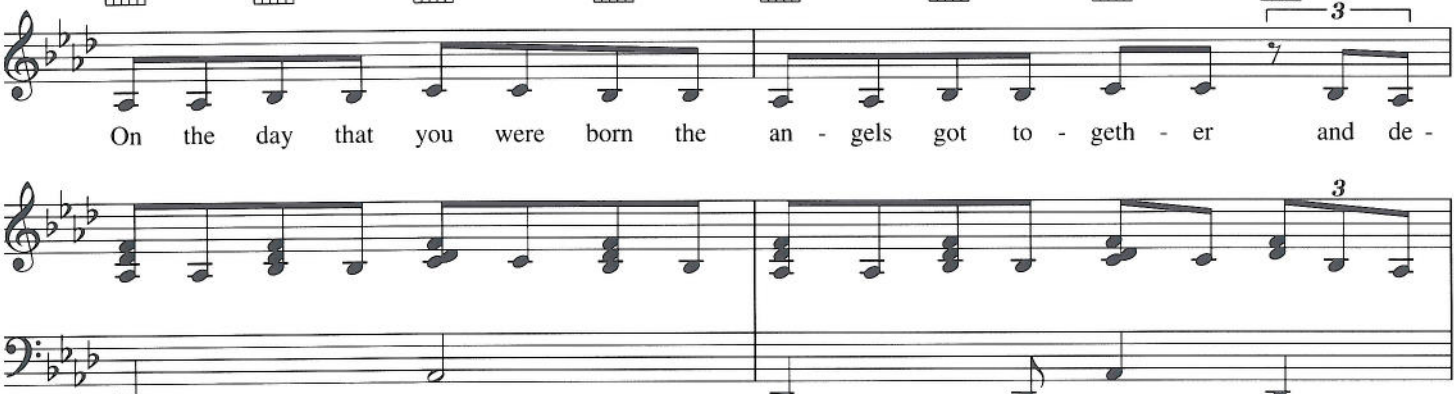
3

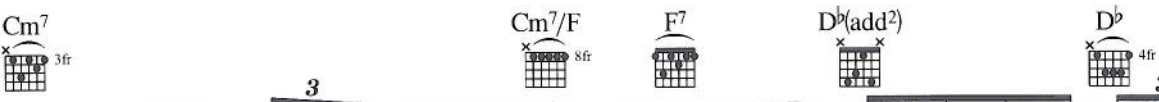







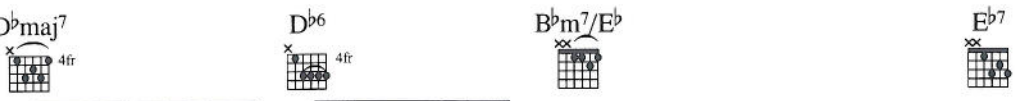
On the day that you were born the an - gels got to - geth - er and de -



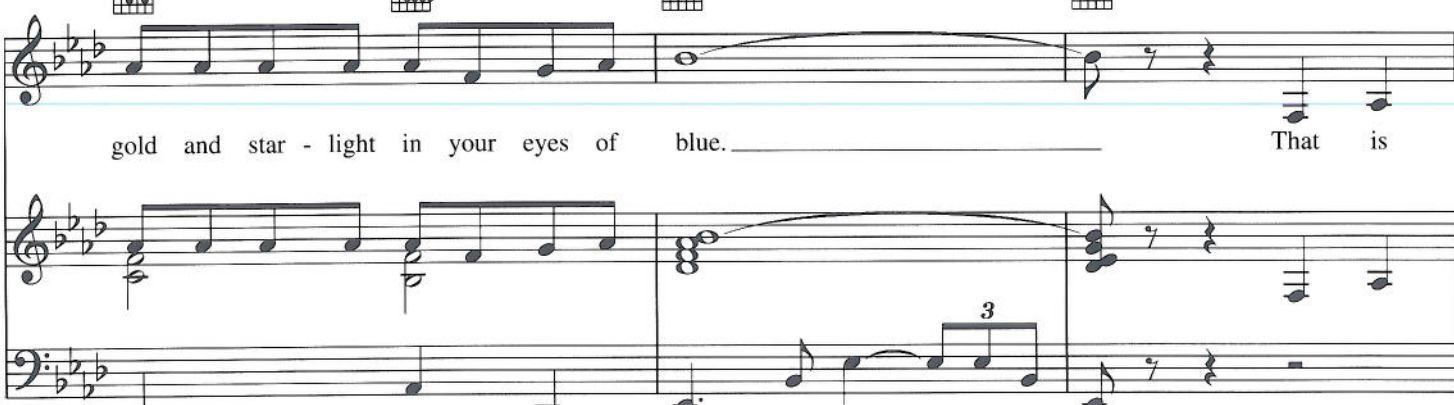


cid - ed to cre - ate a dream\_ come true. So they sprin - kled moon dust in your hair\_ of





gold and star - light in your eyes of blue. \_\_\_\_\_ That is





Chord diagrams:  $D^b(add^2)$ ,  $Csus$ ,  $C$ ,  $Cm^7$  3fr

why all the girls in town fol - low you all a - round. —

Chord diagrams:  $Fm^7$ ,  $Fm$ ,  $D^b$  4fr,  $D^b(add^2)$ ,  $D^b$  4fr,  $D^b(add^2)$

— Just like me, — they long to be

Chord diagrams:  $A^b maj^9$  4fr,  $D^b$  4fr,  $D^b(add^2)$ ,  $D^b$  4fr,  $D^b(add^2)$

close to you. — Just like me, — they long to be

Chord diagrams:  $A^b(add^2)$ ,  $A^b$ ,  $A^b(add^2)$ ,  $A^b$ ,  $A^b(add^2)$ ,  $A^b$ ,  $A^b(add^2)$

close to you. —

$D^b\text{maj}^9$   $A^b\text{maj}^9$   $A^b$

Wah, \_\_\_\_\_ close to you. \_\_\_\_\_

First system of music with guitar accompaniment and vocal line. The guitar part features a Dbmaj9 chord (3fr) and an Abmaj9 chord (4fr). The vocal line includes a wah effect and the lyrics "Wah, \_\_\_\_\_ close to you. \_\_\_\_\_".

Second system of music with guitar accompaniment and vocal line. The guitar part features a Dbmaj9 chord (3fr) and an Abmaj9 chord (4fr). The vocal line includes a wah effect and the lyrics "Wah, \_\_\_\_\_ close to you. \_\_\_\_\_".

$D^b\text{maj}^9$   $A^b\text{maj}^9$   $A^b$

Wah, \_\_\_\_\_ close to you. \_\_\_\_\_ Ha, —

Third system of music with guitar accompaniment and vocal line. The guitar part features a Dbmaj9 chord (3fr) and an Abmaj9 chord (4fr). The vocal line includes a wah effect and the lyrics "Wah, \_\_\_\_\_ close to you. \_\_\_\_\_ Ha, —".

Fourth system of music with guitar accompaniment and vocal line. The guitar part features a Dbmaj9 chord (3fr) and an Abmaj9 chord (4fr). The vocal line includes a wah effect and the lyrics "Wah, \_\_\_\_\_ close to you. \_\_\_\_\_".

$D^b\text{maj}^9$   $A^b\text{maj}^9$   $A^b$

\_\_\_\_\_ close to you. \_\_\_\_\_

Fifth system of music with guitar accompaniment and vocal line. The guitar part features a Dbmaj9 chord (3fr) and an Abmaj9 chord (4fr). The vocal line includes a wah effect and the lyrics "\_\_\_\_\_ close to you. \_\_\_\_\_".

Sixth system of music with guitar accompaniment and vocal line. The guitar part features a Dbmaj9 chord (3fr) and an Abmaj9 chord (4fr). The vocal line includes a wah effect and the lyrics "\_\_\_\_\_ close to you. \_\_\_\_\_".

$D^b\text{maj}^9$   $A^b\text{maj}^9$   $A^b$

Wah, \_\_\_\_\_ close to you. \_\_\_\_\_

Seventh system of music with guitar accompaniment and vocal line. The guitar part features a Dbmaj9 chord (3fr) and an Abmaj9 chord (4fr). The vocal line includes a wah effect and the lyrics "Wah, \_\_\_\_\_ close to you. \_\_\_\_\_".

Eighth system of music with guitar accompaniment and vocal line. The guitar part features a Dbmaj9 chord (3fr) and an Abmaj9 chord (4fr). The vocal line includes a wah effect and the lyrics "Wah, \_\_\_\_\_ close to you. \_\_\_\_\_".

Repeat and Fade

# DRUSCILLA PENNY

Words and Music by RICHARD CARPENTIER  
and JOHN BETTIE

With a Classical feel

*mf*  
*Pedal sparingly*

Am G/B Cmaj7 G#dim7 Am D Gmaj7 Cmaj7

F#m7b5 4fr B7 Esus E Am G/B

Dru - scil - la Pen - ny, — what a

Cmaj7 C#dim7 D B/D#

name. Are you sure you did - n't make — it up your -

Esus E Am G/B

self? You're ver - y pret - ty, — yes, you

The musical score is written for guitar and piano. It begins with a 4/4 time signature and a 'Classical feel' instruction. The piano part starts with a mezzo-forte (mf) dynamic and a 'Pedal sparingly' instruction. The guitar part features a series of chords: Am, G/B, Cmaj7, G#dim7, Am, D, Gmaj7, and Cmaj7. The melody is played in the right hand, with some notes marked with 'x' indicating natural harmonics. The lyrics are: 'Dru - scil - la Pen - ny, — what a name. Are you sure you did - n't make — it up your - self? You're ver - y pret - ty, — yes, you'. The score is divided into four systems, each with a guitar staff and a piano staff. The piano part includes a variety of chords and a melodic line that complements the guitar. The guitar part includes a variety of chords and a melodic line that complements the piano. The score is written in a clear, legible font, with a focus on the guitar and piano parts.



are, but with all the junk you wear it's hard to

Cmaj7 C#dim7 D B/D#

tell. Man, you must work hard to get your

Esus E Am7 D

hair to look like that! I don't need a hor - o - scope to tell me where you're at. Your fam - 'ly's

Gmaj7 Cmaj7 F#m7b5 B Em E

prob - 'ly giv - en up on you since you be - gan to fol - low groups of long - haired rock - and - roll - ers.

Am7 D Gmaj7 C F#/A# B

A<sup>#</sup>dim<sup>7</sup> B A<sup>#</sup>dim<sup>7</sup> B

I can hear your moth - er cry - ing for her daugh - ter.

F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> 4fr B E F<sup>9</sup> E

Dru - scil - la Pen -

Am G/B Cmaj<sup>7</sup> C<sup>#</sup>dim<sup>7</sup>

- ny, what a girl. Where's the

D B/D<sup>#</sup> Esus E

pur - pose to the cra - zy life you lead? It does - n't

Am G/B Cmaj<sup>7</sup> C<sup>#</sup>dim<sup>7</sup> D B/D<sup>#</sup>

mat - ter; af - ter all, you're so sure that in - stant love is all you

Esus E Am<sup>7</sup> D

need.

Gmaj<sup>7</sup> Cmaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> 4fr B

Em E Am<sup>7</sup> D Gmaj<sup>7</sup> C

I've seen your face at least a thou - sand times; you're al - ways stand - ing there be - hind the



F#/A# B A#dim7 B A#dim7 B

stag - es at the con - certs, wait - ing for an of - fer to be with some - one af - ter.

F#m7b5 4fr B E

F9 E Am G/B Cmaj7 C#dim7

Dru - scil - la Pen - ny, how's your head? Do you ev -

D B/D# Esus E

- er wake up lone - ly in the night? It is - n't

Am G/B Cmaj7 C#dim7 D B/D#

eas - y for a girl when she can't de - cide if love is wrong or

Em C#/E# F#m D/F#

right. I hope I live to see a

G F#m7b5 B

change. Could you ev - er real - ly love, —

Em Em/D C F#/A# B Esus E

ev - er real - ly care, — ev - er real - ly get it to - geth - er? No! (No!) —

N.C.

rit.

# FOR ALL WE KNOW

from the Motion Picture **LOVERS AND OTHER STRANGERS**

Words by ROBB WILSON and JAMES GRIFFIN  
Music by FRED KARLII

**Flowing**

*mf*

*With pedal*

G D/G C/G

D/G G D/G

C/G D/G G G/F#

Love, \_\_\_\_\_

Em<sup>7</sup> Em/D A<sup>7</sup>/C#

look at the two of us, \_\_\_\_\_ strang -







ers \_\_\_\_\_ in man - y ways. \_\_\_\_\_






\_\_\_\_\_ We've got a life - time \_\_\_\_\_ to




share, so much to say,





and as we go \_\_\_\_\_ from day to

This musical score is written for guitar and piano. It features a vocal melody line with lyrics, a guitar accompaniment line with chord diagrams, and a piano accompaniment line. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line, a guitar line, and a piano line.

**System 1:**

- Guitar:** Chords G, G/F#, Em<sup>7</sup>, Em/D, A<sup>7</sup>/C#.
- Vocal:** day, I'll feel you close to me,
- Piano:** Accompaniment with eighth and sixteenth notes.

**System 2:**

- Guitar:** Chords C<sup>6</sup>, Cm<sup>6</sup>.
- Vocal:** but time a - lone will
- Piano:** Accompaniment with eighth and sixteenth notes.

**System 3:**

- Guitar:** Chords G/B, G, D/F#, Em<sup>7</sup>.
- Vocal:** tell. Let's take a life -
- Piano:** Accompaniment with eighth and sixteenth notes.

**System 4:**

- Guitar:** Chords G/D, A<sup>7</sup>/C#.
- Vocal:** time to say, "I knew you
- Piano:** Accompaniment with eighth and sixteenth notes.

Dmaj7 G(add2) Cmaj7

well," for on - ly time

Bm7 Em7 Em/D

will tell us so, and love may

Cmaj7 D7 D7/F# G

grow, for all we know.

D/G C/G D/G



Chord diagrams: G, D/G, C/G

Chord diagrams: D/G, G, G/F#, Em7, Em/D

Love, look at the

Chord diagrams: A7/C#, C6

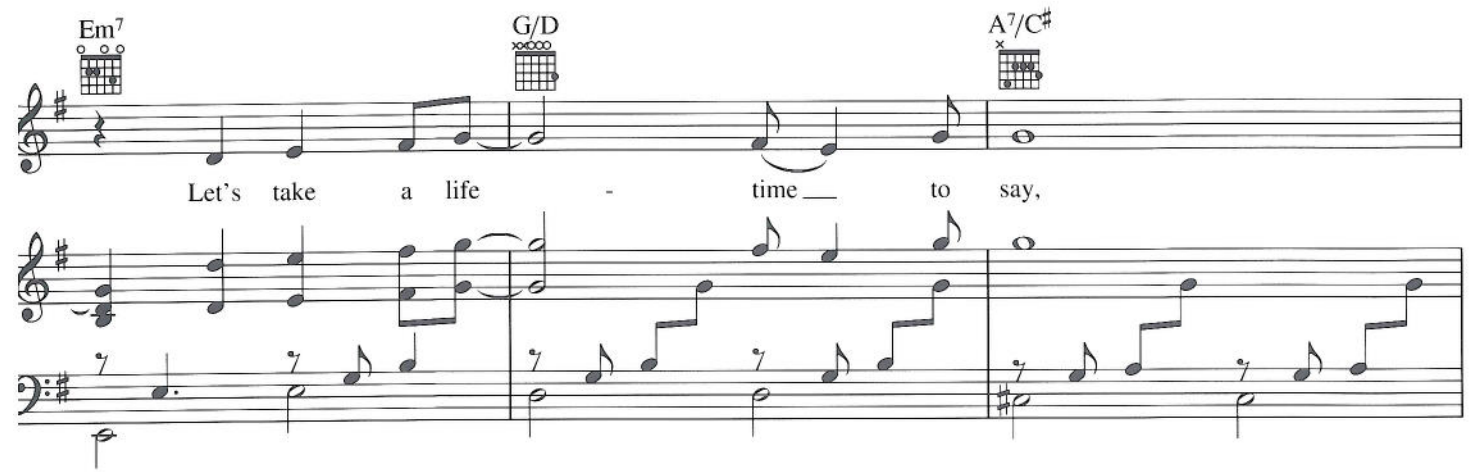
two of us, strangers

Chord diagrams: Cm6, G/B, G, D/F#

in many ways.

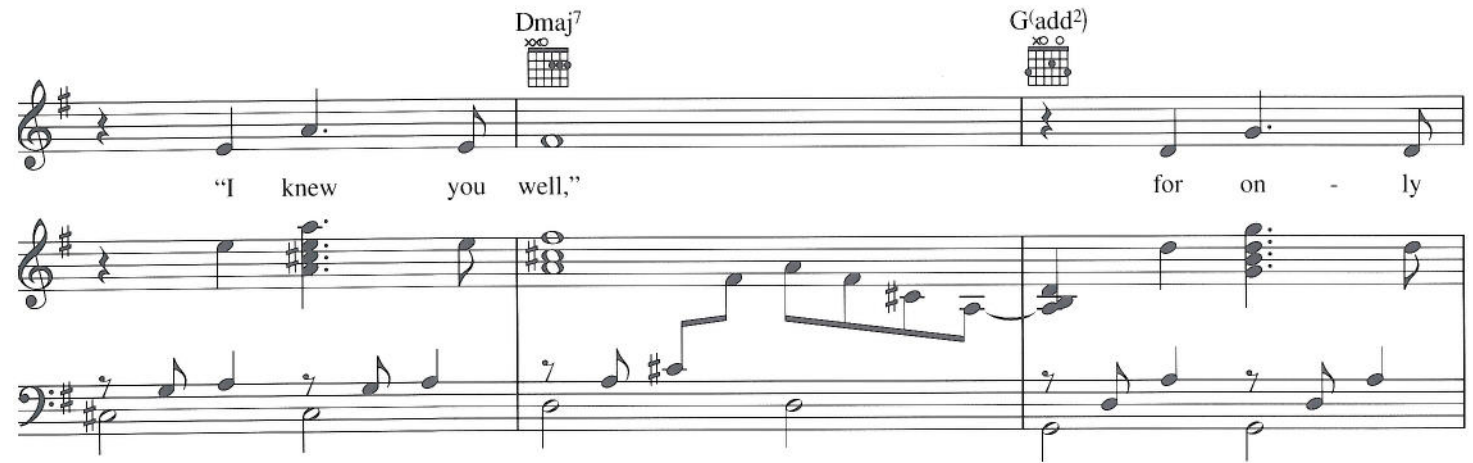
Em<sup>7</sup> G/D A<sup>7</sup>/C<sup>#</sup>

Let's take a life - time to say,



Dmaj<sup>7</sup> G(add<sup>2</sup>)

"I knew you well," for on - ly



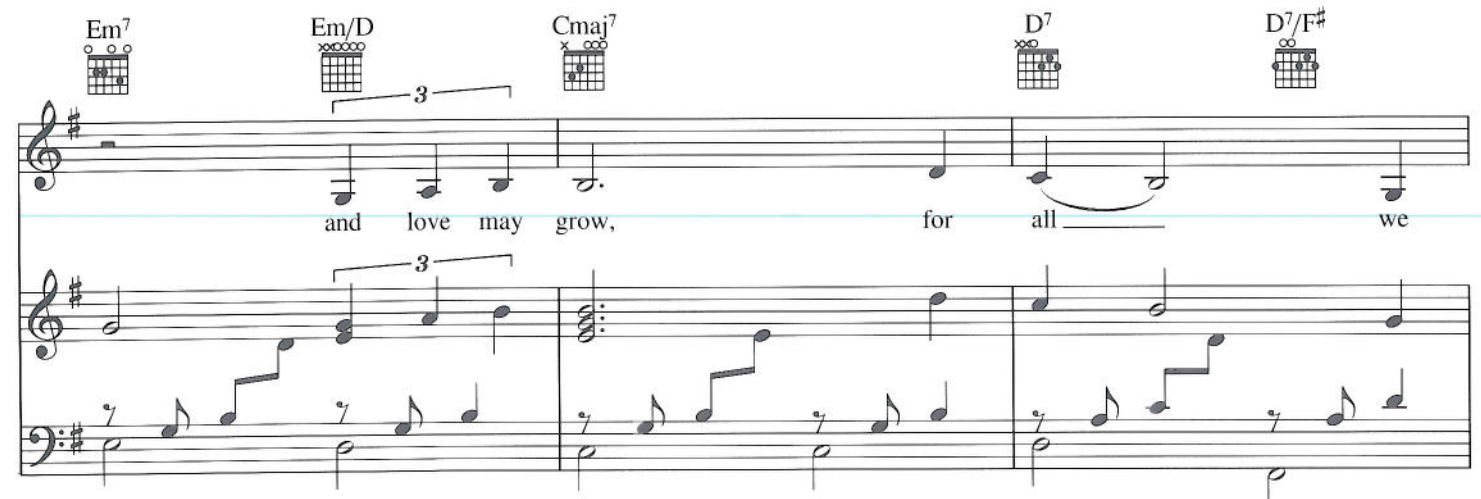
Cmaj<sup>7</sup> Bm<sup>7</sup>

time will tell us so,



Em<sup>7</sup> Em/D Cmaj<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/F<sup>#</sup>

and love may grow, for all we



G D/G C/G

know. \_\_\_\_\_

First system of music. The vocal line has a long note on the word "know." The piano accompaniment consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a simple harmonic accompaniment. Chord diagrams for G, D/G, and C/G are shown above the vocal line.

D/G G D/G

Second system of music. The vocal line continues with a melody. The piano accompaniment continues with a treble and bass staff. Chord diagrams for D/G, G, and D/G are shown above the vocal line.

C/G D/G

Third system of music. The vocal line continues with a melody. The piano accompaniment continues with a treble and bass staff. Chord diagrams for C/G and D/G are shown above the vocal line.

Gsus G

*pp*

rit. e dim.

Fourth system of music. The vocal line ends with a long note. The piano accompaniment ends with a long note. The system is marked with "pp" (pianissimo) and "rit. e dim." (ritardando e diminuendo). Chord diagrams for Gsus and G are shown above the vocal line.




# HURTING EACH OTHER

Words by PETER UDELL  
Music by GARY GELD

Moderately slow

**D/E**



No one in the world ev - er had a love as sweet as —  
Clos - er than the leaves on a weep - in' wil - low, ba - by, —

**mf**

**E**



— my — love. —  
— we — are. —

**D/E**



For no - where in the world  
Clos - er, dear, are we

**A/E**



could there be a boy as true as — you, — love. — All my  
than the sim - ple let - ters "A" and — "B" — are. — All my

Am<sup>7</sup> C/D B/E

love life I give glad - ly to you; all your love you give  
 I could love on - ly you; all your life you could

F<sup>#</sup>/E Amaj<sup>7</sup> E/G<sup>#</sup> F<sup>#</sup>m A/B

glad - ly — to me. — Tell me why — then, oh, why should it be that }  
 love on - ly me. — Tell me why — then, oh, why should it be that }

E F<sup>#</sup>m/E Emaj<sup>7</sup>

we go — on — hurt - ing each oth - er? We go — on —

F<sup>#</sup>m/E E F<sup>#</sup>m/E E

hurt - ing each oth - er, mak - ing each oth - er cry, hurt - ing each oth - er with







out ev - er know - ing \_\_\_\_\_ why. \_\_\_\_\_


 N.C.
 


why. \_\_\_\_\_ Can't we stop hurt - ing each oth - er?





Got - ta stop hurt - ing each oth - er, mak - ing each oth - er cry,










break - ing each oth - er's heart, tear - ing each oth - er a - part.

Repeat ad lib. and Fade

Opt. Ending



# GOODBYE TO LOVE

Words and Music by RICHARD CARPENTEI  
and JOHN BETTI

**Moderately slow**

**Chords:** B<sup>b</sup>(add<sup>2</sup>), B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, F<sup>7</sup>/B<sup>b</sup>, B<sup>b</sup>, F<sup>7</sup>/B<sup>b</sup>, B<sup>b</sup>sus, F<sup>7</sup>/A, A<sup>7</sup>sus, D/F<sup>#</sup>, Gm, Em<sup>7b5</sup>, B<sup>b</sup>/F, E<sup>b</sup>/F, B<sup>b</sup>/F, D/F<sup>#</sup>, Gm, Em<sup>7b5</sup>

**Lyrics:**

I'll say good - bye to love. \_ No one ev - er cared \_ if I \_ should  
live or die. \_ Time and time a - gain \_ the chance for love has passed me by, \_ and all I  
know of love is how \_ to live \_ with - out \_ it; \_ I just can't seem to find \_ it.

B<sup>b</sup>/F E<sup>b</sup>/F B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F B<sup>b</sup>/F E<sup>b</sup>/F

So I've made my mind up; I must live my life a - lone. — And though it's not the eas - y way, — I

B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F B<sup>b</sup>(add<sup>9</sup>) B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> F/B<sup>b</sup>

guess I've al - ways known I'd say good - bye to love. — There are no to - mor - rows for this

*Instrumental solo ad lib.*

*rit.* *a tempo*

B<sup>b</sup> F/B<sup>b</sup> E<sup>b</sup>(add<sup>9</sup>)/B<sup>b</sup> F/B<sup>b</sup> A<sup>7</sup>sus D/F<sup>#</sup> Gm Em<sup>7b5</sup>

heart of mine. — Sure - ly time will lose — these bit - ter mem - 'ries and I'll find that there is

B<sup>b</sup>/F E<sup>b</sup>/F B<sup>b</sup>ma<sup>7</sup>/F D/F<sup>#</sup> Gm Em<sup>7b5</sup>

some - one to be - lieve — in and — to live — for, some - thing I — could live for.

*Solo ends*



B<sup>b</sup>/F Cm<sup>7</sup>/F B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F

What All the years of use - less search have fi - n'ly reached an end, — and  
lies — in the fu - ture is a mys - t'ry to us all; —

B<sup>b</sup>/F E<sup>b</sup>/F 1 B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F Dm<sup>7</sup> G<sup>7</sup>

lone - li - ness and emp - ty days — will be my on - ly friend. From this day, love is for - got - ten; I'll go  
no one can pre - dict the wheel — of






Cm<sup>7</sup>b<sup>5</sup> F<sup>sus</sup> F<sup>sus</sup><sup>2</sup> F 2 B<sup>b</sup>ma<sup>7</sup>/F Cm<sup>7</sup>/F

on as best I can. for - tune as it falls. —







G<sup>6</sup> Dm<sup>7</sup>/G G<sup>6</sup> Dm<sup>7</sup>/G G<sup>6</sup>

There may come a time — when I will see that I've been wrong, but for now this is my

























song, and it's good - bye to love. — I'll say good -

bye to love. — Ah. —

N.C.

Ah. —

Repeat ad lib. and Fade











# GOOFUS

Music by WAYNE KING and WILLIAM HAROLD

Words by GUS KAHN

Bouncy Shuffle (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

The musical score is written for piano and voice. It begins with a 'Bouncy Shuffle' tempo marking and a 4/4 time signature. The piano part features a steady eighth-note accompaniment. The vocal part enters with the lyrics 'I was born on a farm out in I - o - way. A'. After a short instrumental solo, the vocal part continues with 'flam - ing youth, I was bound I would fly a - way. I packed my grip and I'. The score includes guitar chord diagrams for F13, Bb6, and N.C. (No Chord) throughout.


**First System:** Piano introduction with *mf* dynamic. Chords: F13, N.C., Bb6, N.C.

**Second System:** Continuation of piano accompaniment. Chords: F13, N.C., Bb, N.C.



**Third System:** Vocal entry. Lyrics: I was born on a farm out in I - o - way. A  
(D.S.) *Instrumental solo ad lib.* Chords: F13, N.C.

**Fourth System:** Continuation of piano accompaniment. Chords: Bb6, N.C., F13, N.C.



**Fifth System:** Vocal entry. Lyrics: flam - ing youth, I was bound I would fly a - way. I packed my grip and I

 N.C.



grabbed my sax - o - phone. —

 N.C.  N.C.

Can't read notes, but I play an - y - thing by ear. I made up tunes — on the

sounds that I used to hear. When I'd start to play, — folks used to say, "Sounds —

— a lit - tle Goof - us — to me." Corn - fed chords ap -



peal to me. \_\_\_\_ I like rus - tic har - mo - ny. \_\_\_\_ Hold a note and

*(Chords: A<sup>6</sup>, A<sup>b6</sup>)*

change the key. \_\_\_\_ Hey, \_\_\_\_ but that's "Goof - us."

*(Chords: Dm<sup>7</sup>, G<sup>7</sup>, Cm<sup>7</sup> 3fr, F)*

Not ac - cord - ing to the rules \_\_\_\_ that you learn in mu - sic schools, \_\_\_\_

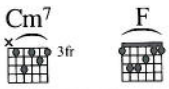
*(Solo continues)*

*(Chords: B<sup>b6</sup>, A<sup>6</sup>)*

but the folks just dance like fools. \_\_\_\_ They sure go for

*(Chords: A<sup>b6</sup>, Dm<sup>7</sup>, G<sup>7</sup>)*

To Coda



"Goof - us." Got a job, but I just could - n't keep it long. The

lead - er said that I played all the mu - sic wrong. So I stepped out with an

out - fit of my own.

Got to - geth - er a new kind of or - ches - tree and we all played just the

same "Goof - us" har - mo - ny. And I must ad - mit we made a hit. "Goof -

G7 C7

- us" has been luck - y \_\_\_\_\_ for me.

F13 Bb6 D.S. al Coda

CODA Cm7 F7 F#7 3fr

Solo ends

Got to - geth - er a new kind of or - ches - tree and we all played just the

G6 C6

same "Goof - us" har - mo - ny. And I must ad - mit we made a hit.

A7 D7



G<sup>13</sup> C G<sup>13</sup>

"Goof - us" has been luck - y \_\_\_\_\_ for me. "Goof - us" has been luck - y \_\_\_\_\_

C G<sup>13</sup> A<sup>7</sup>/G Cm/G

\_\_\_\_\_ for me. "Goof - us" has been luck - y \_\_\_\_\_

G Gdim F/G G N.C. C N.C.

\_\_\_\_\_ for me.

F<sup>6</sup>/G

# I JUST FALL IN LOVE AGAIN

Words and Music by LARRY HERBST  
STEPHEN H. DORFF, GLORIA SKLERO  
and HARRY LLOY

## Tenderly

**Chord Diagrams:**

- B<sup>b</sup>sus<sup>2</sup>**: B-flat, D, F, A-flat
- B<sup>b</sup>**: B-flat, D, F, A-flat
- C/B<sup>b</sup>**: B-flat, C, E-flat, G
- E<sup>b</sup>/B<sup>b</sup>**: B-flat, C, E-flat, G
- B<sup>b</sup>/F**: B-flat, C, E-flat, F
- E<sup>b</sup>/F**: B-flat, C, E-flat, F
- F**: F, A, C, E
- B<sup>b</sup>**: B-flat, D, F, A-flat
- C/B<sup>b</sup>**: B-flat, C, E-flat, G
- Cm/B<sup>b</sup>**: B-flat, C, E-flat, F
- E<sup>b</sup>/F**: B-flat, C, E-flat, F
- B<sup>b</sup>**: B-flat, D, F, A-flat
- E<sup>b</sup>/B<sup>b</sup>**: B-flat, C, E-flat, G
- F/B<sup>b</sup>**: B-flat, C, E-flat, F
- B<sup>b</sup>**: B-flat, D, F, A-flat

**Lyrics:**

Dream - in', I must be dream - in', or  
Mag - ic, it must be mag - ic, the way I

am I real - ly ly - in' here with you? Ba - by, you take me  
hold you and the night just seems to fly. Eas - y for you to

in your arms and though I'm wide a - wake, I know my dream is com - in' true. — } And  
 take me to a star. Heav - en is that mo - ment when I look in - to your eyes. — }

oh, I just fall in love a - gain. — Just one touch and then — it hap - pens

ev - 'ry time. — And there I go, I just fall in love a - gain, — and when I

do, can't help my - self, I fall in love with



1

B<sup>b</sup> C/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>/F B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> F/B<sup>b</sup>

you.

2

B<sup>b</sup> G<sup>b</sup> A<sup>b</sup>/G<sup>b</sup>

you.

*f*

3

A<sup>b</sup>m/G<sup>b</sup> 4fr G<sup>b</sup>(add2) Cm<sup>7b5</sup> F<sup>7</sup> B<sup>b</sup>

Em<sup>7b5</sup> B<sup>b</sup>/F F F/E<sup>b</sup> B<sup>b</sup>/D G<sup>9</sup> G/F

And oh, \_

3

C/E Am<sup>7</sup> F F/G C Am

I just fall in love a - gain. \_ Just one touch and then \_ it hap - pens

Am<sup>7</sup>/D D<sup>9</sup> Dm<sup>7</sup>/G G<sup>7</sup> C/E Am<sup>7</sup> F Bm<sup>7</sup><sup>b5</sup> E<sup>7</sup> Am D<sup>7</sup>/F<sup>#</sup>

ev - 'ry time. And there I go, I just fall in love a - gain, \_ and when I do, can't

C/G F/G G<sup>7</sup> C D<sup>7</sup>/F<sup>#</sup> C/G F/G G<sup>7</sup>

help my - self, I fall in love \_ with you. Can't help my - self, I fall in love with

*mp* *molto rit.*

C D/C F/C C D/C C

you.

*a tempo* *molto rit.*

8va

# I KEPT LOVING YOU

Words and Music by PAUL WILLIAM!  
and ROGER NICHOL!

Moderately, in 2

The musical score is written for piano and voice. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Moderately, in 2'. The score is divided into four systems, each with a guitar chord diagram above the vocal line. The piano accompaniment is marked 'mf' (mezzo-forte). The lyrics are written below the vocal line, with some words split across lines. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

**System 1:** Chords: D, F#m7, G, D, A. Lyrics: I ran a way from you and left you cry - You've heard this song be fore; I can't de ny -

**System 2:** Chords: D, A, D, F#m7. Lyrics: in'. And though I'm back to stay, it. The road was long and wide;

**System 3:** Chords: G, D/A, A, F#/A#. Lyrics: you think I'm ly in'. But I've changed my ways I had to try it. Though I loved you, girl,



Bm Bm/A E/G# A

and my wan - d'rin' days\_ are through.\_ } But through it all\_  
these were things\_ I had\_ to do.\_ }

D B/D# D/E

I kept on lov - ing you.\_

Ama<sup>7</sup> D

Don't wor - ry, ba - by, please\_ don't cry.\_

A C#m<sup>7</sup> F#m

I'm home\_ for good\_

B D/E

and I will nev - er leave you.

Ama<sup>7</sup> D A

Don't wor - ry, ba - by, please don't cry.

C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m B

You must be - lieve me, and I will

D/E

nev - er leave you, nev - er leave you.

1

G/A

Wah, ah, ah.

2

N.C.

Amaj<sup>7</sup>

Don't wor - ry, ba -

D A C<sup>#</sup>m<sup>7</sup>

- by, please - don't cry. I'm home - for good -

F<sup>#</sup>m B D/E

and I will nev - er leave - you.



Amaj<sup>7</sup> D

Don't wor - ry, ba - by, please don't cry.

A C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m

You must be - lieve me,

B D/E

and I will nev - er leave you,

Optional Ending A

Repeat and Fade

nev - er leave you.

# WON'T LAST A DAY WITHOUT YOU <sup>91</sup>

Words and Music by PAUL WILLIAMS  
and ROGER NICHOLS

Moderately slow

Chords: D, F#m7, D/F#, G, G/A, A, D, F#m7, D/F#

Chords: G, G/A, A, D, F#m7, G, A

Day af - ter day — I must face a world — of strang - ers where I  
So man - y times — when the cit - y seems — to be with - out a

Chords: Bm9, Em7, G/A, A, D, F#m7

don't be - long; — I'm not that strong. It's nice to know — that there's  
friend - ly face, — a lone - ly place, it's nice to know — that you'll

Chords: G, A, Bm9

some - one I — can turn to, who will al - ways care; — you're  
be there if — I need you, and you'll al - ways smile; — it's



Em<sup>7</sup> G/A A D C/D G Em<sup>7</sup> A

al - ways there. } When there's no get - ting o - ver that rain - bow, \_ when my  
all worth - while. }

D C/D G Em<sup>7</sup> G/A D C/D

small - est of dreams \_ won't come \_ true, I can take all the mad - ness the

Gmaj<sup>7</sup> D/F# Em<sup>7</sup> G/A 1 D F#m<sup>7</sup>

world \_ has to give, \_ but I won't \_ last a day \_ with - out you.

G G/A A D F#m<sup>7</sup> D/F# G G/A A



2

D A/C# Bm<sup>9</sup> D/E E/G# A A/C#

you. Touch me and I end up sing - ing. —

Bm<sup>9</sup> E<sup>7</sup> F#sus F# G#m<sup>7</sup> C#<sup>7</sup>





Trou - bles seem to up and dis - ap - pear. — You touch me with the love — you're


F#(add<sup>2</sup>) D#m<sup>7</sup> E F#sus F#

bring - ing. — I can't real - ly lose when you're near. (When you're




Em<sup>7</sup> A<sup>7</sup> D F#m<sup>7</sup> G A

near my — love.) If all my friends — have for - got - ten half their prom - is - es, — they're not —



un - kind, just hard to find. One look at you and I









know that I could learn to live with - out the rest, I







found the best. When there's no get - ting o - ver that

rain - bow, when my small - est of dreams won't come true, I can








take all the mad - ness the world — has to give, — but I






won't — last a day — with - out you. When there's won't — last a day —







with - out you.









*rit.*



# I NEED TO BE IN LOVE

Words and Music by RICHARD CARPENTER  
JOHN BETTIS and ALBERT HAMMOND

Moderately

*mp*

*With pedal*

*rit.*

*a tempo*

The hard - est thing I've ev - er done is keep be - liev - in' there's

Chords: A, D/A, A, D/A, E/A, A, Ddim7/A, A, A7, D/A, E/A, A, A7, D/A, Ddim7/A, A, A(add2), A, A+.

A<sup>6</sup> G/A A D(add<sup>2</sup>) 2fr

some-one in this cra - zy world \_ for me. \_ The way that peo - ple come and go through

Dm<sup>9</sup> 3fr G<sup>7</sup> A F<sup>#</sup>m Bm<sup>7</sup> D/E E

tem - po - rar - y lives, my chance could come and I might nev - er know. I

A A<sup>+</sup>

used to say, "No prom - is - es, \_ let's keep it sim - ple," but  
here I am with pock - ets full \_ of good in - ten - tions, but

A<sup>6</sup> G/A A

free - dom on - ly helps you say \_ good - bye. \_ It  
none of them will com - fort me \_ to - night. \_ I'm

D(add<sup>2</sup>) 2fr C<sup>#</sup>7sus/G<sup>#</sup> 4fr C<sup>#</sup>7 F<sup>#</sup>m A/B B<sup>7</sup>

took a - while \_ for me to learn \_ that noth - in' comes for free. \_ The  
 wide a - wake \_ at four a. m. \_ with - out a friend in sight. \_ I'm

Bm<sup>7</sup> D/E A G/A A

price I've paid is high e - nough \_ for me. }  
 hang - in' on a hope, but I'm \_ all right. }

cresc.

D E/D C<sup>#</sup>m<sup>7</sup> E/F<sup>#</sup> F<sup>#</sup>m Bm<sup>7</sup> E

I know I need to be in love. I know I've wast - ed too \_ much





A(add<sup>2</sup>) G/A A D C<sup>#</sup>7

time. I know I ask per - fec - tion of \_ a quite \_

3



To Coda

im - per - fect world, and fool e - nough to think that's what I'll

*dim.* *mp*










find. So




3 3

find.








*cresc.*

D.S. al Coda


find.

CODA

*rit.*

# IT'S GOING TO TAKE SOME TIME

Words and Music by CAROLE KING  
and TONI STERN

Moderately fast

The musical score is written for piano and voice. It begins with a tempo marking of "Moderately fast". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line enters in the second measure. The score includes guitar chord diagrams for C, B $\flat$ /C, and Fmaj $\flat$ /C. The lyrics are: "It's gon - na take \_ some time \_", "\_ this time \_ to get my - self \_ in shape.".

**Chord Diagrams:**

- C:** C4, E4, G4, C5 (fretted at 1, 2, 3, 4)
- B $\flat$ /C:** C4, B $\flat$ 4, F5, C5 (fretted at 1, 2, 3, 4)
- Fmaj $\flat$ /C:** C4, F4, A $\flat$ 4, C5 (fretted at 1, 2, 3, 4)

C  B<sup>b</sup>/C 

I real - ly fell out of line this time, I real - ly missed the gate.

Fmaj<sup>7</sup>  Em<sup>7</sup> 

The birds on the tel - e - phone line (next time) are

Fmaj<sup>7</sup>  Em<sup>7</sup>  Fmaj<sup>7</sup> 

cry - in' out to me, (next time) and I won't be so blind

Em<sup>7</sup>  Am<sup>7</sup>  Dm  G 

next time and I'll find some har - mo - ny. But it's go -





- ing to take \_ some time \_ this time, \_ and I can't make \_ de - mands. \_



But like the young trees in the win - ter - time, \_



I'll learn how \_ to bend. \_ Af - ter all \_ the tears \_



\_ we've spent, \_ how could \_ we \_ make \_ a - mends? \_ So it's one \_

Am Am(maj<sup>7</sup>) Am<sup>7</sup> D Dm<sup>7</sup>

— more round — for ex - per - i - ence — and I'm on — the road — a - gain, —

G Fmaj<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> G

— and it's go - ing to take — some — time — this —

C B<sup>b</sup>/C

time. And I can't make de - mands. —

C

B<sup>b</sup>/C



Fmaj<sup>7</sup>



I'll learn how \_ to bend. \_

*Flute solo ad lib.*

Em<sup>7</sup>



Fmaj<sup>7</sup>



Em<sup>7</sup>



Fmaj<sup>7</sup>



D/E



Am<sup>9</sup>



Dm<sup>7</sup>



E<sup>b</sup>m<sup>7</sup>



D



D<sup>b</sup>



*Solo ends*

It's gon - na take \_ some time \_ this time, \_ no



$C^b/D^b$   $D^b$

mat - ter what I've planned. But like the young trees in the win -

$C^b/D^b$

- ter - time, I'll learn how to bend.

$G^bmaj7$   $Fm7$   $E^bm$   $A^b$  4fr

Af - ter all the tears we've spent, how could we make a - mends?

$D^b$   $B^bm$   $B^bm(maj7)$   $B^bm7$   $E^b$

So it's one more round for ex - per - i - ence and I'm on

Chord diagrams:  $E^b m^7$ ,  $A^b$  4fr,  $G^b maj^7$ ,  $Fm^7$ ,  $G^b maj^7$ ,  $Fm^7$ ,  $E^b m^7$ .

the road a - gain, and it's go - ing to take some time

Musical notation for guitar and bass.

Chord diagrams:  $A^b$  4fr,  $D^b$ .

this time.

Musical notation for guitar and bass.

Chord diagrams:  $C^b/D^b$ ,  $D^b$ .

Musical notation for guitar and bass.







Chord diagrams:  $C^b/D^b$ ,  $G^b/D^b$ ,  $D^b$ .

# LET ME BE THE ONE

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Words and Music by PAUL WILLIAMS  
and ROGER NICHOLS

Moderately

Some sleep - less night — if you should find your - self a -  
To set things right — when this old world's turned up - side

*mf*

lone, }  
down, }

let me be the one — you run to.






Let me be the one — you come to when you need some - one to turn to. —



E<sup>b</sup>7sus

1  
A<sup>b</sup>  
4fr

2  
A<sup>b</sup>  
4fr

Let me be the one.

one.

G<sup>7</sup>sus

G<sup>7</sup>

C

D/C

G(add<sup>2</sup>)/B

G/B

For love and un - der - stand - ing,

B<sup>b</sup>maj<sup>7</sup>

C/B<sup>b</sup>

F(add<sup>2</sup>)/A

F/A

to find a qui - et place,

A<sup>b</sup>maj<sup>7</sup>

Fm<sup>6</sup>/A<sup>b</sup>

E<sup>b</sup>(add<sup>2</sup>)/G

E<sup>b</sup>/G

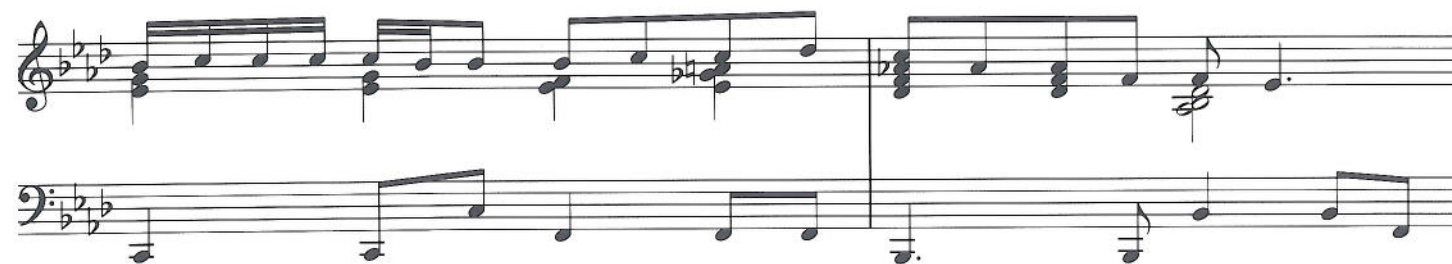
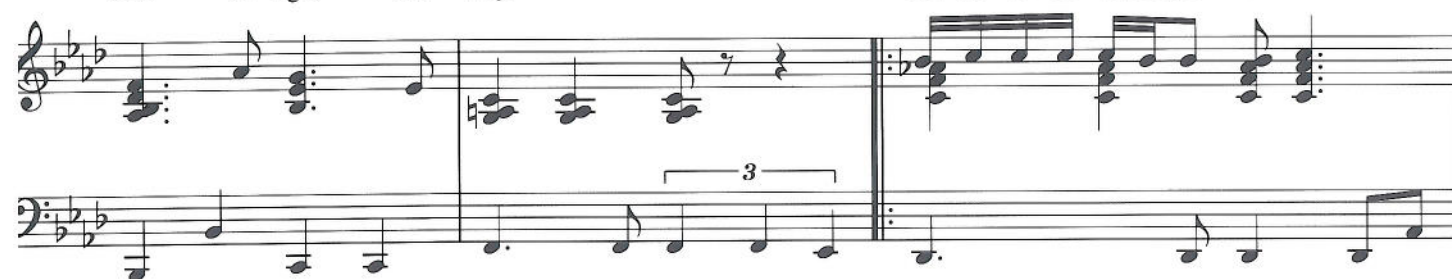
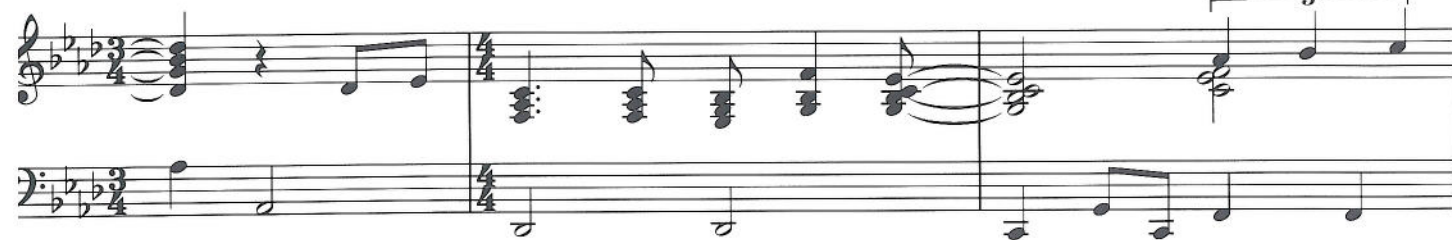
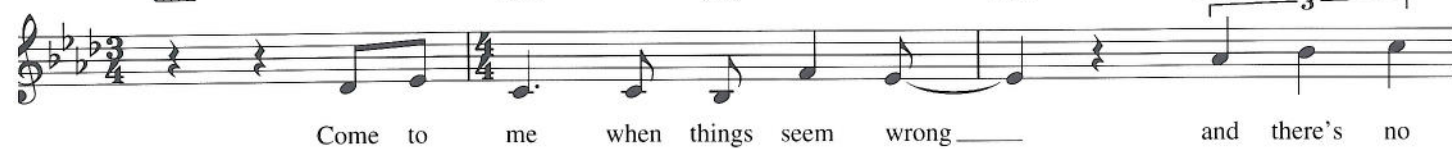
G<sup>b</sup>maj<sup>7</sup>

Fm<sup>7</sup>

E<sup>b</sup>m<sup>7</sup>

for si - lent un - der - stand - ing,

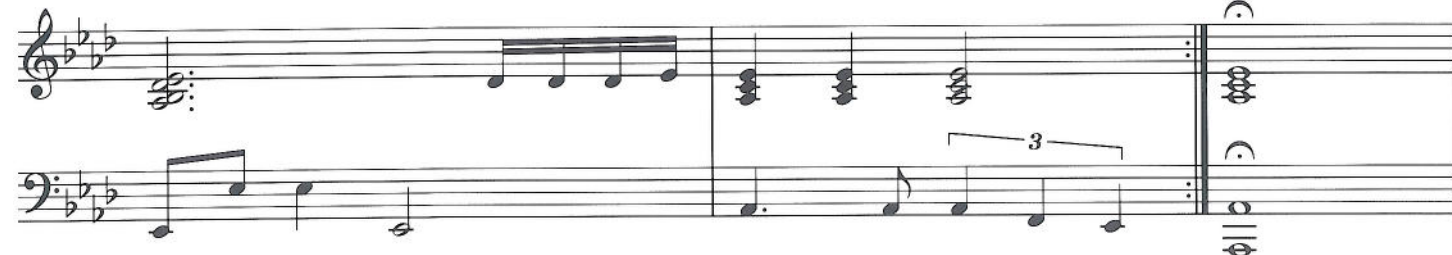
a lov - ing — touch.



Repeat ad lib. and Fade



Optional Ending



# MAKE BELIEVE IT'S YOUR FIRST TIME

Words and Music by JOHNNY WILSON  
and BOB MORRISON

Moderately slow



Handwritten musical notation for the first system. The treble clef staff contains a whole rest. The piano accompaniment is in 4/4 time, marked *mp* (mezzo-piano) and *With pedal*. The melody begins with the lyrics "We've tried our". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.



Handwritten musical notation for the second system. The treble clef staff continues the melody with the lyrics "at love be - fore. it's you and me." The piano accompaniment is marked *a tempo*. The left hand continues with eighth notes, while the right hand has a more active melody. The system ends with a double bar line.



Handwritten musical notation for the third system. The treble clef staff continues the melody with the lyrics "We've been a - round the game e - nough to know the We'll take our time with love, the way it ought - a". The piano accompaniment continues with the same eighth-note pattern in the left hand and a melodic line in the right hand.



score. \_\_\_\_\_  
be. \_\_\_\_\_

But then is then, \_\_\_\_\_  
This mo - ment's ours, \_\_\_\_\_

\_\_\_\_\_ and now \_ is now. \_\_\_\_\_  
\_\_\_\_\_ to - night's \_ the night. \_\_\_\_\_

And now \_\_\_\_\_ is all that mat - ters \_\_\_\_\_ an - y - how. }  
And if \_\_\_\_\_ we fall in love, \_\_\_\_\_ well, that's al - right. }

Make be - lieve \_ it's your first \_\_\_\_\_ time; \_ leave your sad - ness \_ be - hind. \_

A E/G# F#m C#m/E Dmaj7 A/C# Bm D/E

Make be - lieve it's your first \_ time, and I'll make be - lieve it's

1 A E/A D/A Dm/A A C#m7 4fr Bm7 E

mine. The door \_ is

*rit.*

2 A D/A E/A A Bm7 A/C# D C#m7 4fr

mine. So close your eyes \_ and hold me close, \_

*mf*

Bm<sup>7</sup> Bm<sup>7</sup>/E A E/G<sup>#</sup> F<sup>#</sup>m

and let our hearts \_ pre - tend that love is ours to share \_

C<sup>#</sup>m<sup>7</sup> D Bm G D/F<sup>#</sup>

to - night, \_ and it \_ might nev - er end.

D/E E<sup>b</sup>/F B<sup>b</sup> F/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> F/B<sup>b</sup>

Make be - lieve \_ it's your \_ first time; \_ leave your sad - ness \_ be - hind. \_










Make be - lieve it's your first time, and I'll







— make be - lieve it's mine. Make be - lieve it's your

*dim.* *mp* *poco rit.*


















first time, and I'll make be - lieve it's mine.

*a tempo*

*rit.*

# ONE LOVE

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Words and Music by RICHARD CARPENTER  
and JOHN BETTIS

Moderately fast

Chord diagrams: A, Bm/A, Dmaj7/A

*mf*

Chord diagrams: A, C#m/G# 4fr

One love \_\_\_\_\_ in my \_\_\_\_\_ young life \_\_\_\_\_

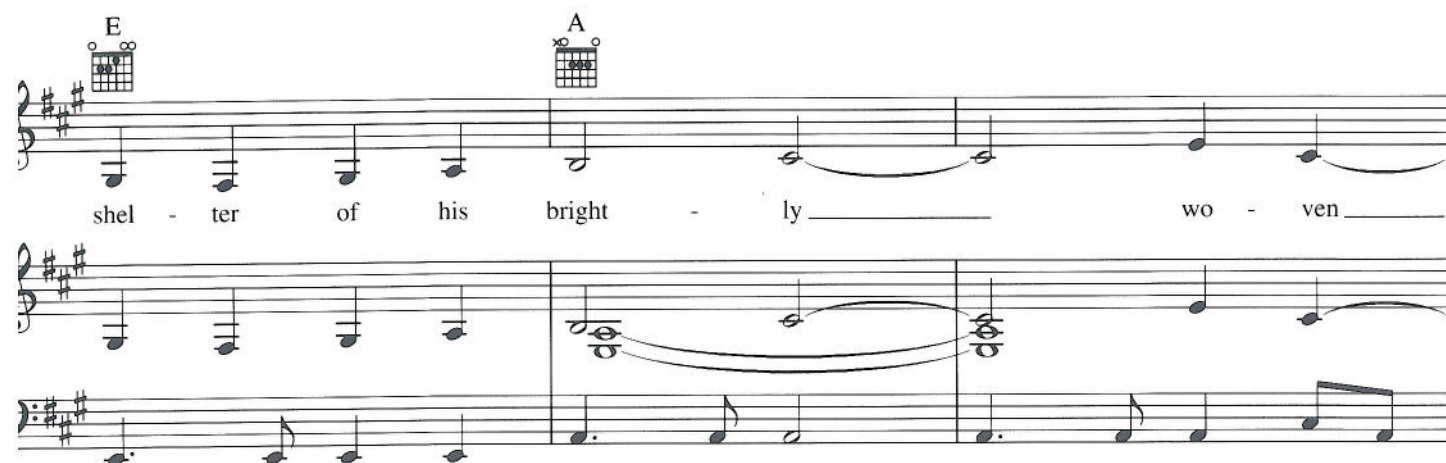
Chord diagrams: A/G, D/F#, Dm6/F

took me \_\_\_\_\_ some - where I had nev - er been, \_\_\_\_\_ and I

Chord diagrams: A/E, D#m7b5, D

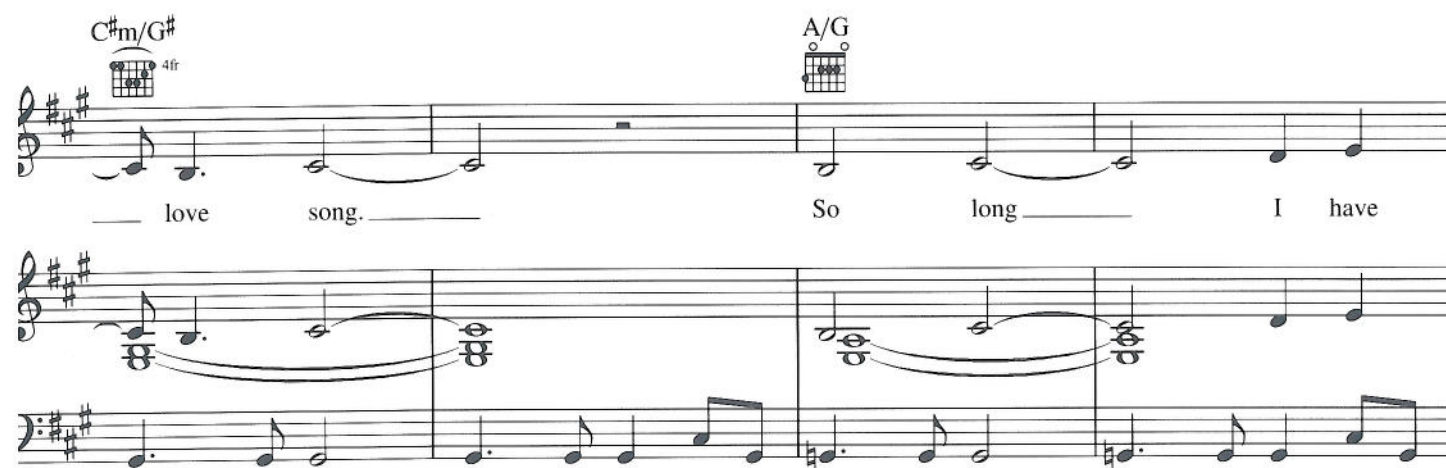
want to live a - gain, \_\_\_\_\_ breathe a - gain \_\_\_\_\_ in the

E A



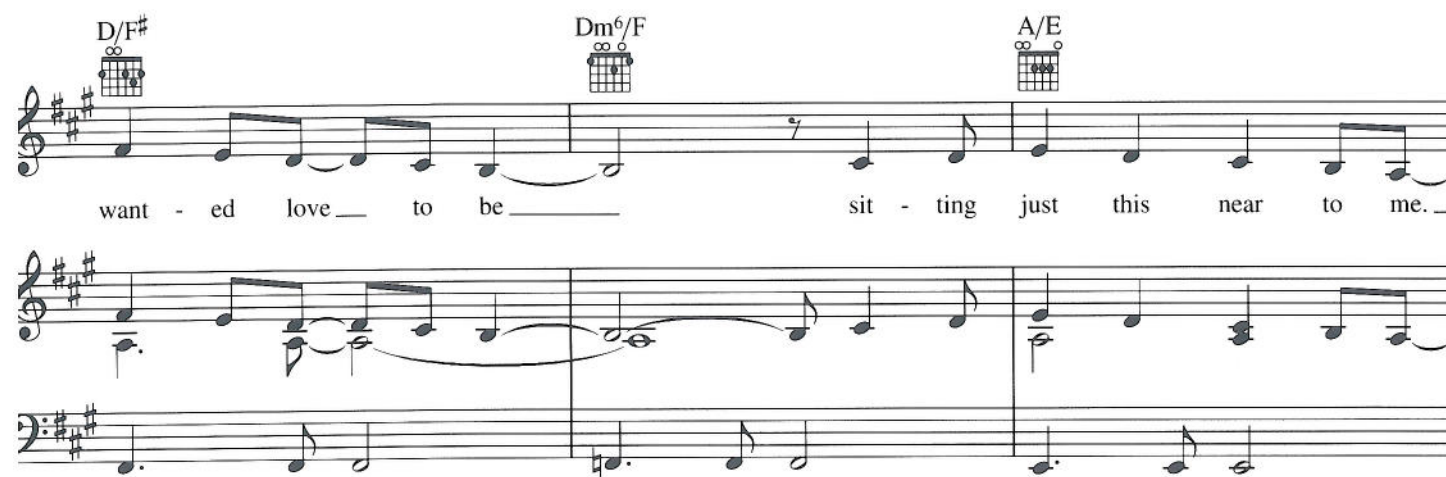
shel - ter of his bright - ly wo - ven

C<sup>#</sup>m/G<sup>#</sup> 4fr A/G



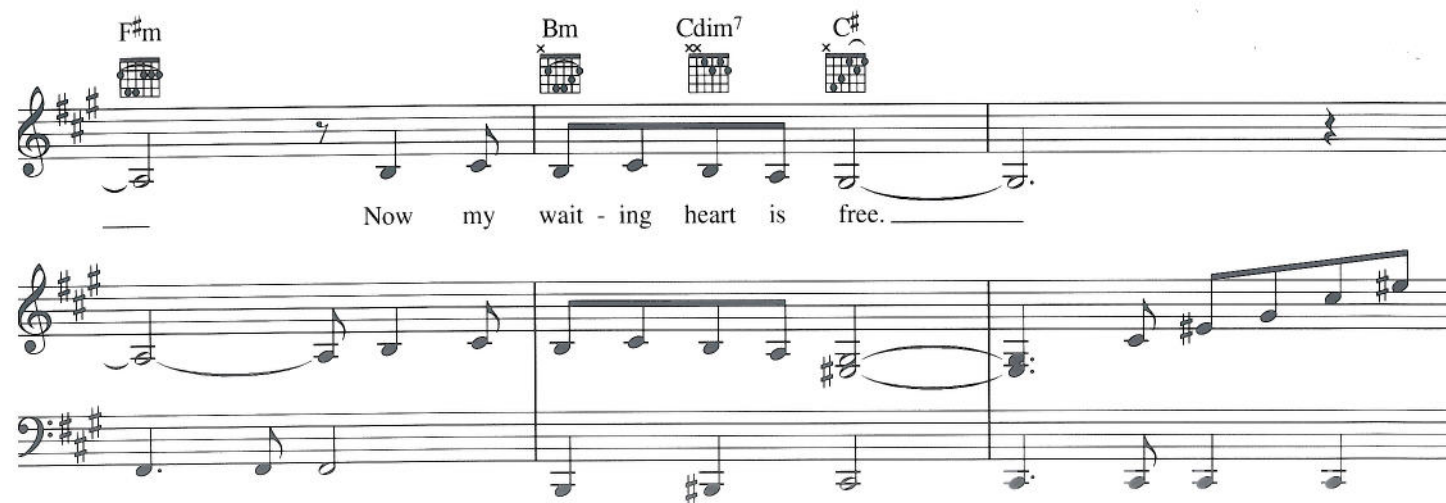
love song. So long I have

D/F<sup>#</sup> Dm<sup>6</sup>/F A/E



want - ed love to be sit - ting just this near to me.

F<sup>#</sup>m Bm Cdim<sup>7</sup> C<sup>#</sup>



Now my wait - ing heart is free.



F# Bm/F# F#

Chords: Dm<sup>6</sup>/F, A/E, D<sup>#</sup>m<sup>7b5</sup>






Now I can't help but be - lieve that my

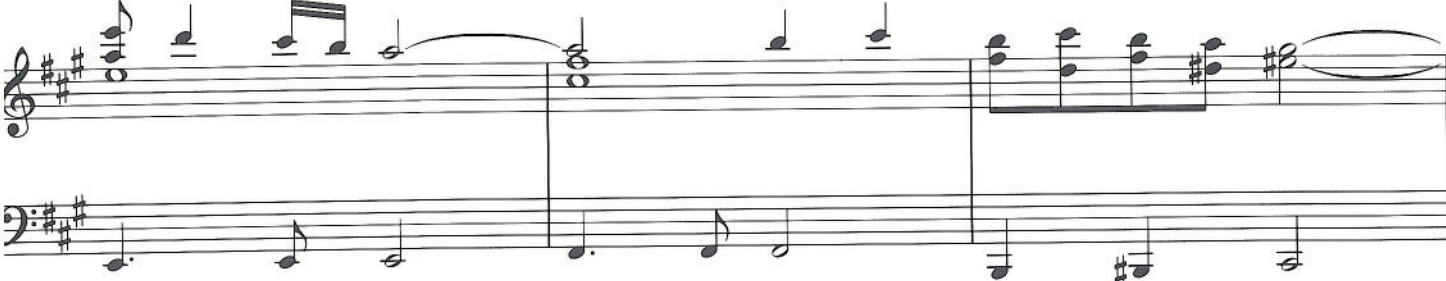
Chords: Dmaj<sup>7</sup>, C<sup>#</sup>m<sup>7</sup>, Dmaj<sup>7</sup>, Bm<sup>7</sup>/E, E, To Coda, A

whole life will be spent in one love.

Chord: C<sup>#</sup>m/G<sup>#</sup>

Chords: A/G, D/F<sup>#</sup>, Dm<sup>6</sup>/F










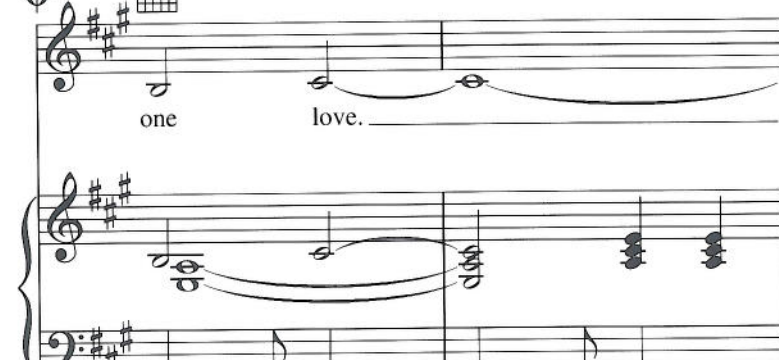
**D.S. al Coda**





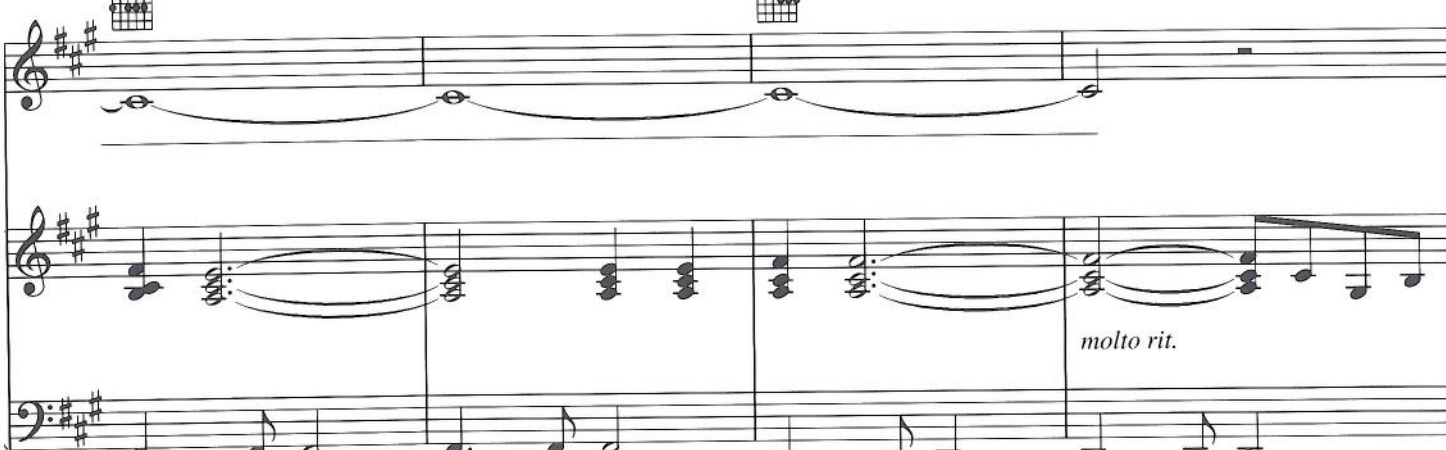
**CODA**



one love.





*molto rit.*



*a tempo*

*rit.*

8va





# MERRY CHRISTMAS, DARLING

Words and Music by RICHARD CARPENTER  
and FRANK POOLER

## Rubato

The musical score for 'The Christmas Rush' is presented in two systems. The first system shows the vocal melody and piano accompaniment for the first two measures. The second system shows the continuation of the melody and accompaniment for the next two measures. The guitar part is written in standard notation with fretboard diagrams for the chords Cm7, Dm7, Gm7, and F7. The piano part is written in treble and bass staves. The lyrics are: 'Greet-ing cards have all been sent, the Christ-mas rush is'.

**System 1:**

- Measure 1:** Chord Cm7 (fretboard diagram: 3fr). Melody: G4 (quarter), A4 (quarter), B4 (quarter). Piano: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter). Bass clef, G4 (quarter), A4 (quarter), B4 (quarter).
- Measure 2:** Chord Dm7 (fretboard diagram: 3fr). Melody: C5 (quarter), B4 (quarter), A4 (quarter). Piano: Treble clef, C5 (quarter), B4 (quarter), A4 (quarter). Bass clef, C5 (quarter), B4 (quarter), A4 (quarter).

**System 2:**

- Measure 3:** Chord Gm7 (fretboard diagram: 3fr). Melody: G4 (quarter), F4 (quarter), E4 (quarter). Piano: Treble clef, G4 (quarter), F4 (quarter), E4 (quarter). Bass clef, G4 (quarter), F4 (quarter), E4 (quarter).
- Measure 4:** Chord F7 (fretboard diagram: 3fr). Melody: D5 (quarter), C5 (quarter), B4 (quarter). Piano: Treble clef, D5 (quarter), C5 (quarter), B4 (quarter). Bass clef, D5 (quarter), C5 (quarter), B4 (quarter).

through, but I still have one wish to make,

The musical score is written for three parts: voice, piano, and guitar. The key signature has one flat (B-flat), and the time signature is 4/4. The guitar part includes two chord diagrams: Cm7 (labeled '3 fr') and F. The lyrics are 'a spe - cial one for you.' The score is divided into two measures by a double bar line. The first measure contains the vocal melody and piano accompaniment. The second measure continues the vocal melody and piano accompaniment, with the guitar part playing a sustained F chord.

## Moderately slow







Mer - ry Christ - mas, dar - ling. We're a - part, that's true; but








I can dream and in my dreams, I'm Christ - mas - ing with







you. Hol - i - days are joy - ful,














there's al - ways some - thing new. But ev - 'ry day's a hol - i - day







when I'm near to you. The — lights on my tree I







wish you could see, I wish it ev - 'ry day. The






logs on the fire fill me with de - sire to see you and to —











say that I wish you mer - ry Christ - mas,












say that I wish you mer - ry Christ - mas,








say that I wish you mer - ry Christ - mas,

say that I wish you mer - ry Christ - mas,

say that I wish you mer - ry Christ - mas,



**Bbmaj9** **Fm7** **E7b5** **Eb** **F/Eb**

hap - py New Year too. I've just one wish on this

**To Coda** **D.S. al Coda**

**Dm7** **Gm7** **Cm7** **F7** **Bb** **Ab7**

Christ-mas Eve: I wish I were with you. The —

**CODA** **Cm** **F** **Eb** **Dm7b5** **G7**

I wish I were with you,

*rit.*

**Cm7** **F7** **Bb**

I wish I were with you.

# ONLY YESTERDAY

Words and Music by RICHARD CARPENTER  
and JOHN BETTIS

Moderately fast

**E<sup>b</sup>** **Fm/E<sup>b</sup>**




Af - ter long — e - nough — of be - ing a - lone,

**B<sup>b</sup>7/E<sup>b</sup>**





ev - 'ry - one — must face — their — share of

**E<sup>b</sup>** **B<sup>b</sup>/D** **Cm** 3fr


lone - li - ness. — In my own time, —

no - bod - y knew the pain I was go - in' through, —

and wait - in' was all my heart could do. —



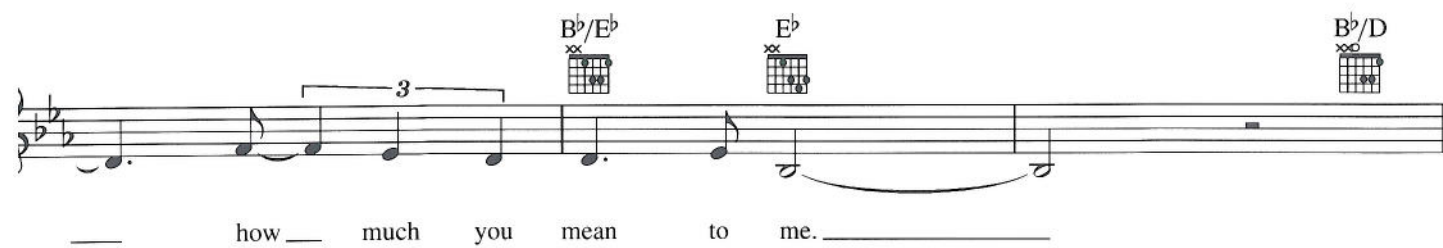
Hope was all I had un - til you came. —



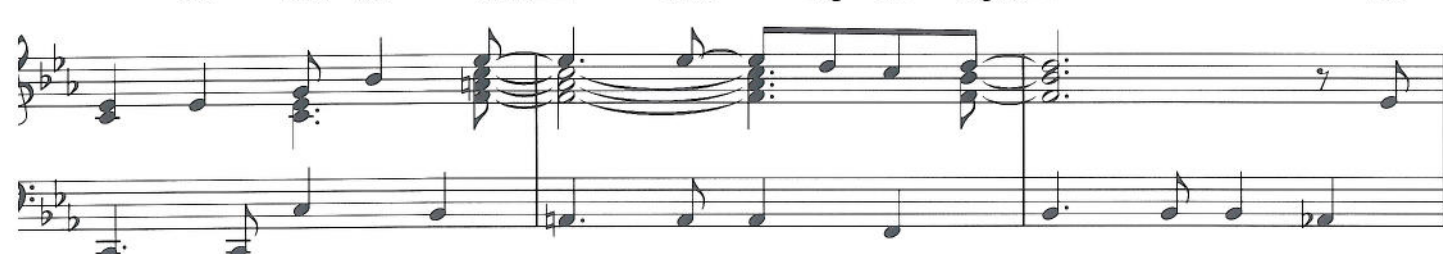
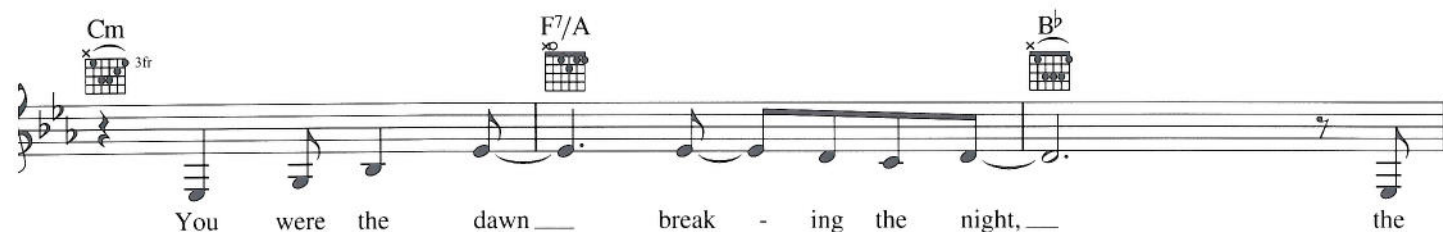

May - be you can't see —



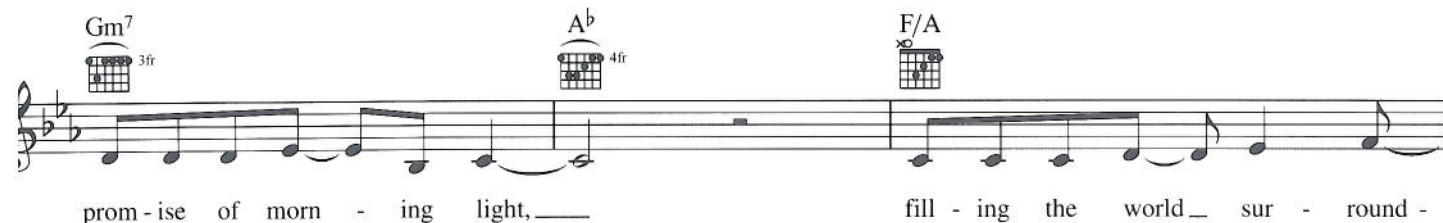
how much you mean to me.



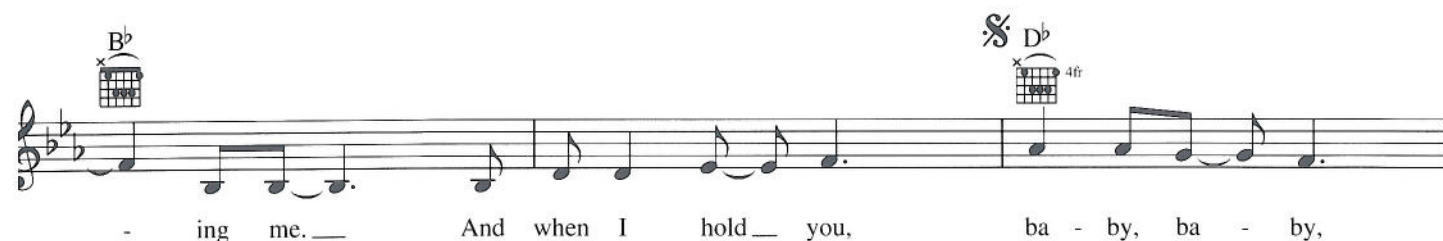
You were the dawn break - ing the night, the



prom - ise of morn - ing light, fill - ing the world sur - round -



- ing me. And when I hold you, ba - by, ba - by,



Fm

feels like may - be things will be al - right. \_\_\_

D<sup>b</sup> 4fr D<sup>b</sup>/C<sup>b</sup> Fm<sup>7</sup>/B<sup>b</sup>



Ba - by, ba - by, your love's made \_ me free as a song, \_

B<sup>b</sup>7 E<sup>b</sup>

sing - in' for - ev - er. On - ly yes - ter - day \_\_\_ when I \_\_\_ was sad \_\_\_

Fm<sup>7</sup> B<sup>b</sup> E<sup>b</sup>





\_\_\_ and I was lone - ly, you showed me the way \_\_\_

to leave the past and all its tears be - hind me.




To - mor - row may be e - ven bright - er than to - day


since I threw my sad - ness a -



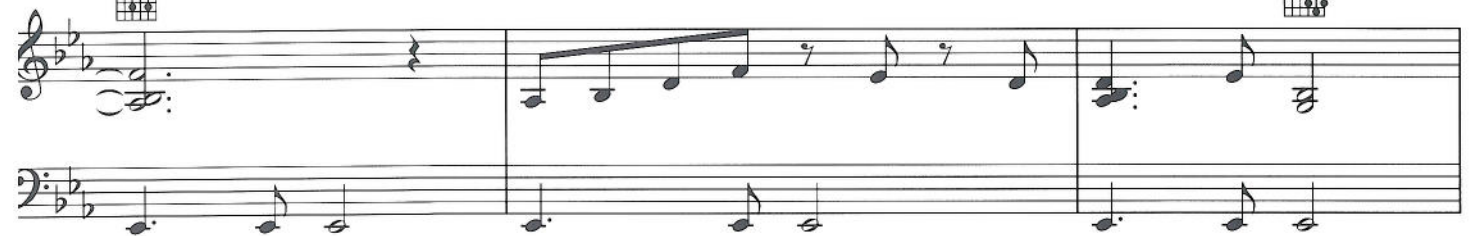


way, on - ly yes - ter - day.

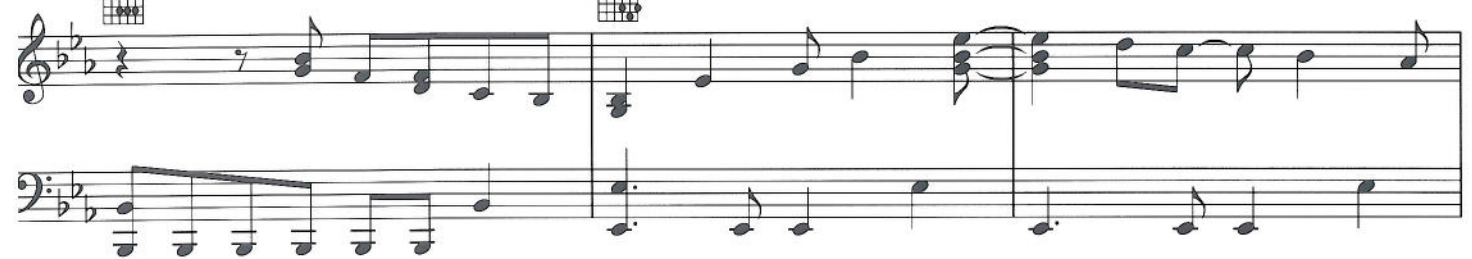


Fm/E<sup>b</sup>  


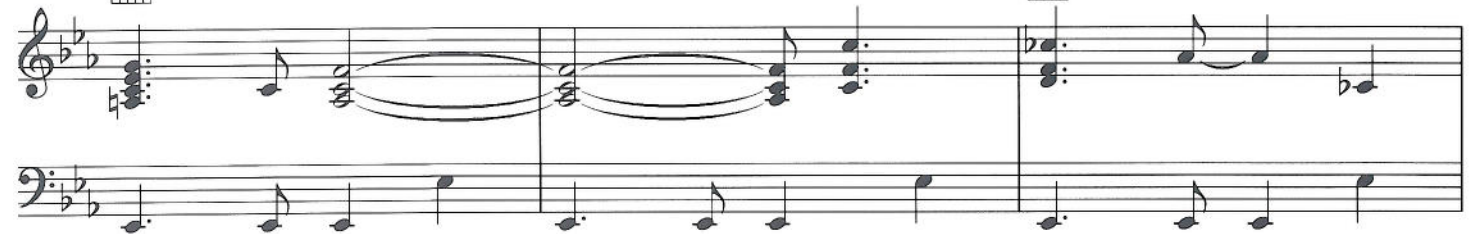
First system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a half note G<sup>b</sup> in the second measure, and a half note F<sup>b</sup> in the third measure. The bass clef staff has a half note G<sup>b</sup> in the first measure, followed by a half note F<sup>b</sup> in the second measure, and a half note E<sup>b</sup> in the third measure. The key signature is B<sup>b</sup> major (two flats).

B<sup>b</sup>7/E<sup>b</sup>  
E<sup>b</sup>  


Second system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a half note G<sup>b</sup> in the second measure, and a half note F<sup>b</sup> in the third measure. The bass clef staff has a half note G<sup>b</sup> in the first measure, followed by a half note F<sup>b</sup> in the second measure, and a half note E<sup>b</sup> in the third measure. The key signature is B<sup>b</sup> major (two flats).

B<sup>b</sup>  
E<sup>b</sup>  


Third system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a half note G<sup>b</sup> in the second measure, and a half note F<sup>b</sup> in the third measure. The bass clef staff has a half note G<sup>b</sup> in the first measure, followed by a half note F<sup>b</sup> in the second measure, and a half note E<sup>b</sup> in the third measure. The key signature is B<sup>b</sup> major (two flats).

F/E<sup>b</sup>  
Fdim<sup>7</sup>/E<sup>b</sup>  


Fourth system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a half note G<sup>b</sup> in the second measure, and a half note F<sup>b</sup> in the third measure. The bass clef staff has a half note G<sup>b</sup> in the first measure, followed by a half note F<sup>b</sup> in the second measure, and a half note E<sup>b</sup> in the third measure. The key signature is B<sup>b</sup> major (two flats).

B<sup>b</sup>/E<sup>b</sup>  
E<sup>b</sup>  
B<sup>b</sup>  


Fifth system of musical notation. The treble clef staff has a whole rest in the first measure, followed by a half note G<sup>b</sup> in the second measure, and a half note F<sup>b</sup> in the third measure. The bass clef staff has a half note G<sup>b</sup> in the first measure, followed by a half note F<sup>b</sup> in the second measure, and a half note E<sup>b</sup> in the third measure. The key signature is B<sup>b</sup> major (two flats).

**E<sup>b</sup>** **Fm/E<sup>b</sup>**

I have found my home here in your arms;

**B<sup>b</sup>7/E<sup>b</sup>**

no - where else on earth I'd really

**E<sup>b</sup>** **B<sup>b</sup>/D** **Cm** 3fr

rath - er be. Life waits for us;

**F7/A** **B<sup>b</sup>** **E<sup>b</sup>maj7/G**

share it with me. The best is about to be,

**A<sup>b</sup>** 4fr **F/A** **B<sup>b</sup>**

and so much is left for us to see. And

**D.S. al Coda** **CODA** **E<sup>b</sup>** **B**

when I hold you, day.

**E** **F#m7**

On - ly yes - ter - day when I was sad and I was lone -

**B** **E**

- ly, you showed me the way to leave the past



**F#m7** **B** **G#7** 4fr

and all its tears be - hind me. To - mor - row may

**C#m** 4fr **C#sus(add2)** **C#** 4fr

be e - ven bright - er than to - day since

**F#m** **B** **F#m/E**

I threw my sad - ness a - way,

**Repeat ad lib. and Fade** **E** **B** **Opt. Ending** **E**

on - ly yes - ter - day. day.

# RAINY DAYS AND MONDAYS

133

Lyrics by PAUL WILLIAMS  
Music by ROGER NICHOLS

Moderately



*mp*



Talk - in' to my - self — and feel - in'  
What I've got, they used — to call the



old.  
blues.

Some - times I'd like to quit, —  
Noth - ing is real - ly wrong, —



noth - in' ev - er seems to fit. —  
feel - in' like I don't be - long. —

Hang - in' a - round, —  
Walk - in' a - round, —

noth - in' to do but frown. }  
some kind of lone - ly clown. }

Chord diagrams: Fm7, Fm7/B<sup>b</sup>, Gm/B<sup>b</sup>, Fm7/B<sup>b</sup>, 1 Gm/B<sup>b</sup>, Fm7/B<sup>b</sup>

Rain - y days and Mon - days al - ways get me down.

Chord diagrams: 2 Gm/B<sup>b</sup>, G/B, Cm7 3fr, A<sup>b</sup>maj7 4fr

Fun - ny, but it seems I al - ways  
(D.S.) *Instrumental solo ad lib.*

Chord diagrams: Fm11 6fr, B<sup>b</sup>, E<sup>b</sup>maj7, Gm7 3fr, A<sup>b</sup>maj7 4fr





wind up here with you. Nice to know some - bod - y

Chord diagrams: Fm7, B<sup>b</sup>, G7, Cm7 3fr, A<sup>b</sup>maj7 4fr

loves me.


*Solo ends* } Fun - ny, but it seems that it's the




 6fr
 
 3fr
  4fr

on - ly thing to do, — run and find — the one — who

To Coda 













loves — me. — What I feel has come — and gone — be -



 6fr
  3fr
  4fr
  3fr

fore. No need to talk it out. — We know what it's all a - bout. —

 3fr
  4fr



 3fr

Hang - in' a - round, — noth - in' to do but frown.

D.S. al Coda

Fm<sup>7</sup>

Fm<sup>7</sup>/B<sup>b</sup>

Gm/B<sup>b</sup>

Fm<sup>7</sup>/B<sup>b</sup>

Gm/B<sup>b</sup>

Fm<sup>7</sup>/B<sup>b</sup>

G/B

Rain - y days and Mon - days al - ways get me down.

CODA

Gm<sup>7</sup> 3fr

C<sup>7</sup>sus

C<sup>7</sup>

F

Am/E

What I feel has come and gone be -

Am<sup>7b5</sup>/E<sup>b</sup>

D<sup>7</sup>

Gm<sup>11</sup>

Am<sup>7</sup>

fore. No need to talk it out.

B<sup>b</sup>ma<sup>7</sup>

Am<sup>7</sup>

Dm

B<sup>b</sup>ma<sup>7</sup>









We know what it's all a - bout. Hang - in' a - round,





















noth - in' to do but frown. Rain - y days and Mon - days al - ways get me \_

\_ down. Hang - in' a - round, noth - in' to do but frown.

Rain - y days and Mon - days al - ways \_ get me \_ down.



# PLEASE MR. POSTMAN

Words and Music by ROBERT BATEMAN,  
GEORGIA DOBBINS, WILLIAM GARRETT,  
FREDDIE GORMAN and BRIAN HOLLAND

Moderately fast

A N.C. F#m N.C.



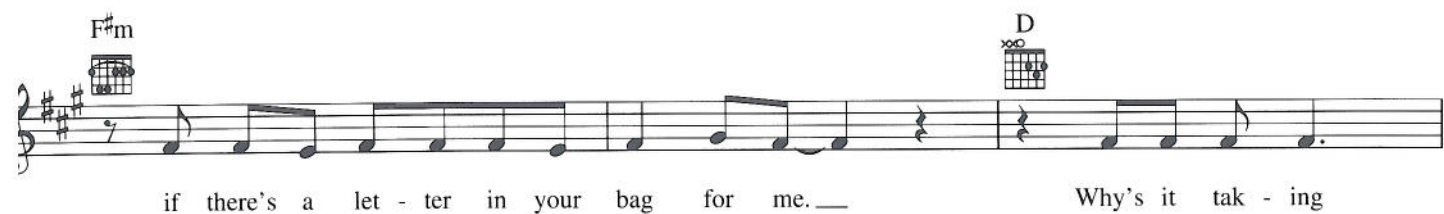
(Stop!) Whoa yes, wait a min - ute, Mis - ter Post - man. (Wait!) Wait, \_\_\_

A

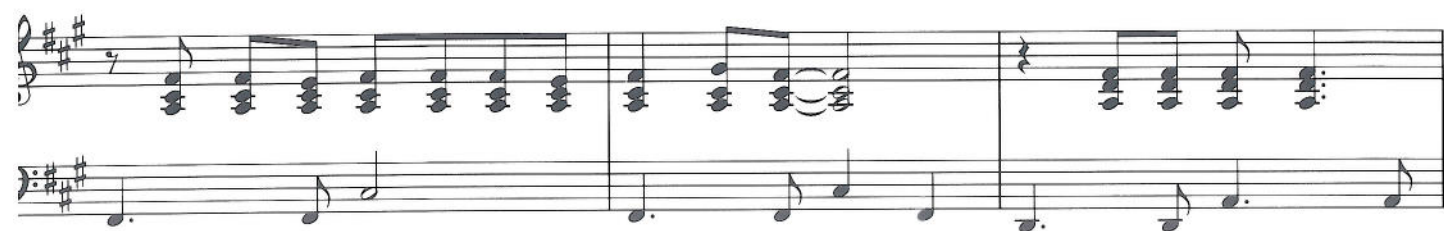


Mis - ter Post - man. Please, Mis - ter Post - man, look and see \_\_\_

F#m D



if there's a let - ter in your bag for me. \_\_\_ Why's it tak - ing



such a long time — for me to hear from that boy of mine? —

There must — be some word to - day — from my boy - friend —

so far a - way. — Please, Mis - ter Post - man, look and see — if there's a let - ter, a

let - ter for me. — I've been stand - ing here — wait - ing, Mis - ter Post - man,

F#m D

so pa - tient - ly, for just a card or just a let - ter,

E A

say - ing he's re - turn - ing home to me. Mis - ter Post - man, (Please, Mis - ter Post - man,

F#m

look and see oh if there's a let - ter in your bag for me. please, please,

D E

Why's it tak - ing such a long time for me to hear from that boy of mine?) Mis - ter Post - man, whoa yeah.



A F#m

*Sax solo ad lib.*

D D/E E

(Ah, \_\_\_\_\_ ah.) \_\_\_\_\_ *Solo ends*

A F#m

So man - y days — you passed me by, \_\_\_\_\_ see the tears stand - ing

D

in my — eyes. — You did - n't stop to make me feel bet - ter,

by leav - ing me a card or a let - ter. Mis - ter Post - man, (Please Mis - ter Post - man,

look and see oh yeah, if there's a let - ter in your bag for me. please, please, Mis - ter

Post Why's it tak - ing such a long time?) man. Why don't you check it and see one more

time for me? You got to wait a min - ute, wait a min - ute.

time for me? You got to wait a min - ute, wait a min - ute.

time for me? You got to wait a min - ute, wait a min - ute.

time for me? You got to wait a min - ute, wait a min - ute.

time for me? You got to wait a min - ute, wait a min - ute.

**F#m** **D**

Wait a min - ute, wait a min - ute. Ooh, \_\_\_\_\_ Mis - ter Post (Mis - ter Post - man,

look and see.)  
- man. Come on, de - liv - er the let - ter, the soon - er the bet - ter.

**A** **F#m**

Mis - ter Post - man. \_\_\_\_\_  
(Vocal 1st time only)

**D** **E**

Ah, \_\_\_\_\_ ah. \_\_\_\_\_

Repeat ad lib. and Fade

The musical score is written for guitar, voice, and piano. The key signature is D major (two sharps). The guitar part features chords F#m, D, E, and A. The vocal part includes lyrics and melodic lines. The piano part provides harmonic support with chords and moving lines. The score is divided into systems, with the final system including a 'Repeat ad lib. and Fade' instruction.



# SATURDAY

Words and Music by RICHARD CARPENTER  
and JOHN BETTIS

Brightly (♩ =  $\overset{\frown}{3}$ )



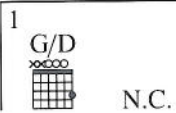
mf



Sat - ur - day — be - gan much the same — as oth - er days, — but  
Morn - in' came, — but some - how it did - n't seem the same. — The



end - ed up dif - f'rent in man - y ways. — Love is in my world — since  
sad - ness of Fri - day had some - how changed — to the hap - py sounds — of



N.C.



N.C.

Sat - ur - day.

Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

Em D Em G

I whis - tle to blue birds, — I try to tell them how you brought me sun - shine. }  
(D.S.) *Instrumental solo* *Solo ends* }

Em F#m Bm E A To Coda

My head's full of new words — that sing to the sound of the day af - ter Fri - day.

D Gm D

Come and see — the flow - ers of love — she gave — to me, — the

Cm G G7/B C C#dim7

touch - es of laugh - ter and har - mo - ny — to — the hap - py sounds — of

G/D

N.C.

D.S. al Coda

Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

CODA

B<sup>b</sup>E<sup>b</sup>A<sup>b</sup>m<sup>9</sup>E<sup>b</sup>

Day af - ter Fri - day.

Come \_ and see \_ the flow - ers of love \_ she gave \_ to me, \_ the

Day af - ter Fri - day. Come \_ and see \_ the flow - ers of love \_ she gave \_ to me, \_ the

D<sup>b</sup>mG<sup>b</sup>9A<sup>b</sup>A<sup>b</sup>7/CD<sup>b</sup>Ddim<sup>7</sup>A<sup>b</sup>/E<sup>b</sup>

N.C.

touch - es of laugh - ter and har - mo - ny \_ to \_ the hap - py sounds \_ of Sat - ur - day, Sat - ur - day,

touch - es of laugh - ter and har - mo - ny \_ to \_ the hap - py sounds \_ of Sat - ur - day, Sat - ur - day,

A<sup>b</sup>

N.C.

G<sup>b</sup>maj<sup>9</sup>

ev - er lov - in' Sat - ur - day. Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

ev - er lov - in' Sat - ur - day. Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.



# SUPERSTAR

147

Words and Music by LEON RUSSELL  
and BONNIE SHERIDAN

Moderately



mp




Long a - go \_\_\_\_\_ and oh so far a - way, —  
Lone - li - ness \_\_\_\_\_ is such a sad af - fair, —



I fell in love with you be - fore the  
and I can hard - ly wait to be with

Cm 3fr Fm Fm/E<sup>b</sup>

sec - ond show. \_\_\_\_\_ Your gui - tar, \_\_\_\_\_ it sounds \_\_\_\_\_ so \_\_\_\_\_  
 you a - gain. \_\_\_\_\_ What to say \_\_\_\_\_ to make \_\_\_\_\_ you \_\_\_\_\_

8vb

D<sup>b</sup> 4fr A<sup>b</sup>/C B<sup>b</sup>7

— sweet and clear, — but you're — not — real - ly here, —  
 — come a - gain, — come back — to — me a - gain —

D<sup>b</sup> 4fr Cm 3fr C





it's just the ra - di - o. \_\_\_\_\_  
 and play your sad gui - tar. \_\_\_\_\_ }

cresc.






D<sup>b</sup> 4fr Cm 3fr B<sup>b</sup>m<sup>7</sup> A<sup>b</sup> 4fr


Don't you re - mem - ber you told me you loved me, ba - by? \_\_\_\_\_ You






mf

said you'd be com - in' back\_ this way\_ a - gain, \_\_\_\_ ba - by. \_\_\_\_









To Coda 

Ba - by, ba - by, ba - by, ba - by, oh \_\_\_\_ ba - by, \_\_\_\_ I love \_\_\_\_ you, \_

*mp*

1 I real - ly do. \_ 2 I real - ly do. \_\_\_\_

*cresc.*




CODA 

I real - ly do. \_\_\_\_



# SING

from SESAME STREET

Words and Music by  
JOE RAPOSO

Simply, with motion

Chord diagrams:  $E^b$ ,  $E^b\text{maj}^7$ ,  $Fm^7/E^b$

*mp*

With pedal

Chord diagrams:  $E^b$ ,  $E^b\text{maj}^7$

Chord diagrams:  $Fm^7/E^b$ ,  $B^b/E^b$ ,  $B^b$ ,  $E^b$

Female: Sing,

Chord diagram:  $Fm^7/E^b$

sing a song. Sing out

**E<sup>b</sup>** **D<sup>b</sup>/E<sup>b</sup>**

loud, sing out strong.

**E<sup>b</sup>7** **A<sup>b</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>13**



Sing of good things, not

**E<sup>b</sup>** **B<sup>b</sup>/D** **Cm** **Cm/B<sup>b</sup>**

bad. Sing of


**Am<sup>7b5</sup>** **F<sup>9</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>**

hap - py, not sad.







Sing, sing a song.






*mf*



Make it sim - ple to last your whole life









long. Don't wor - ry that it's not

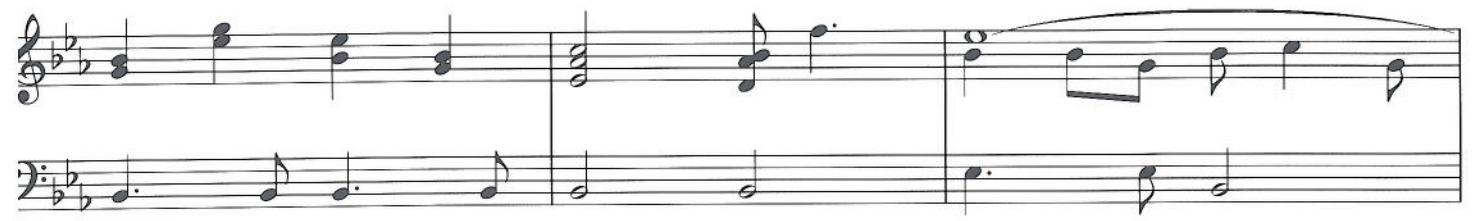








good e - nough \_ for an - y - one else to hear; just

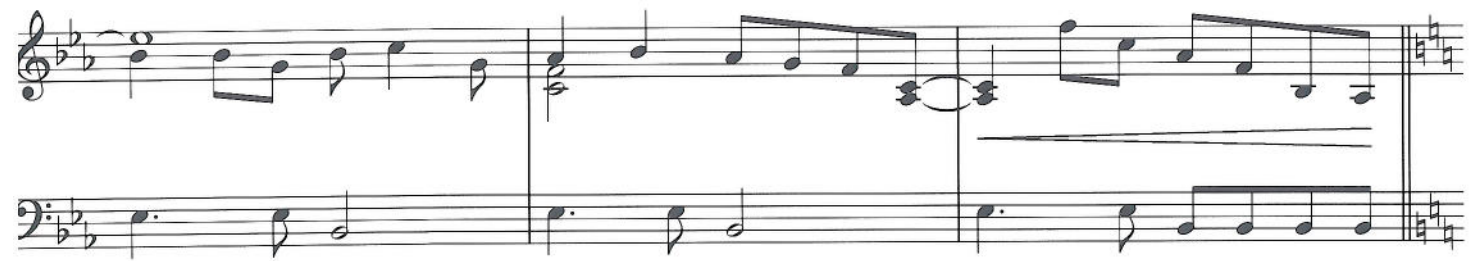










sing,                      sing a                      song.





Children:  
 La la la la la,      la la la la la,      la la la la la la.







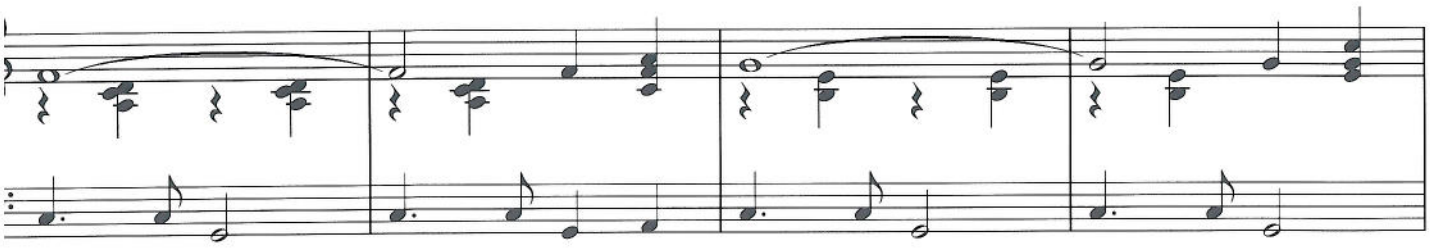
Sing,                      sing a



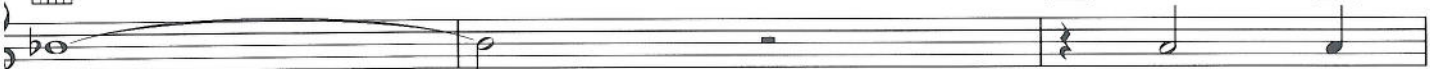
Dm7/C



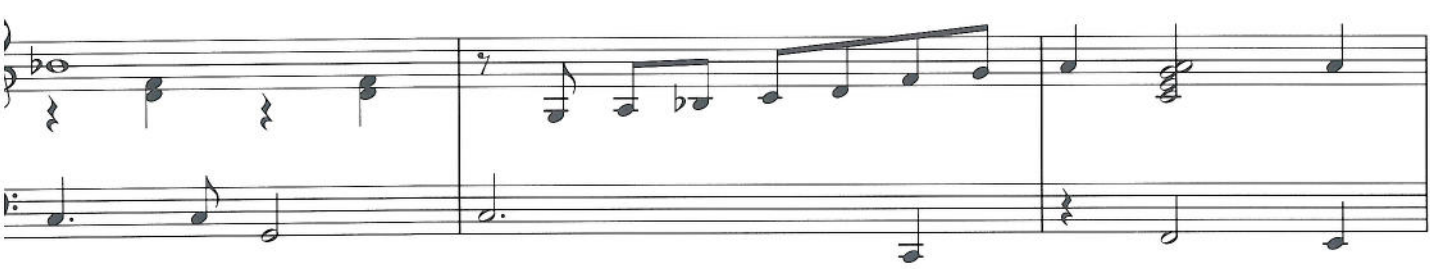
song. Let the world sing a -



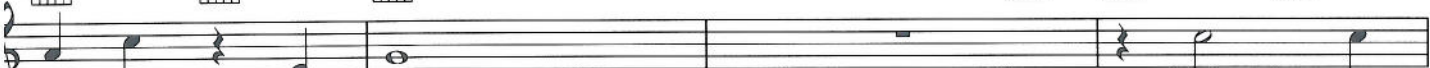
Bb/C



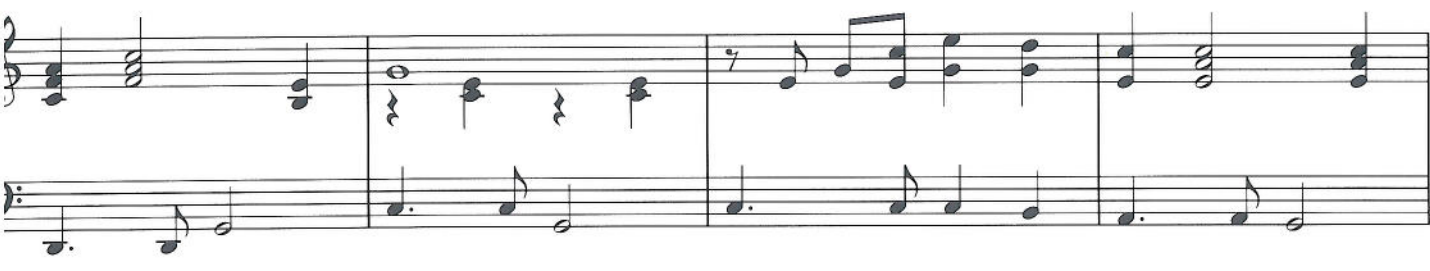
long. Sing of



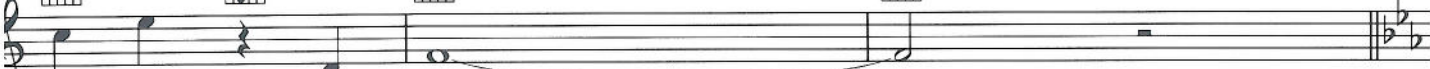
Dm7



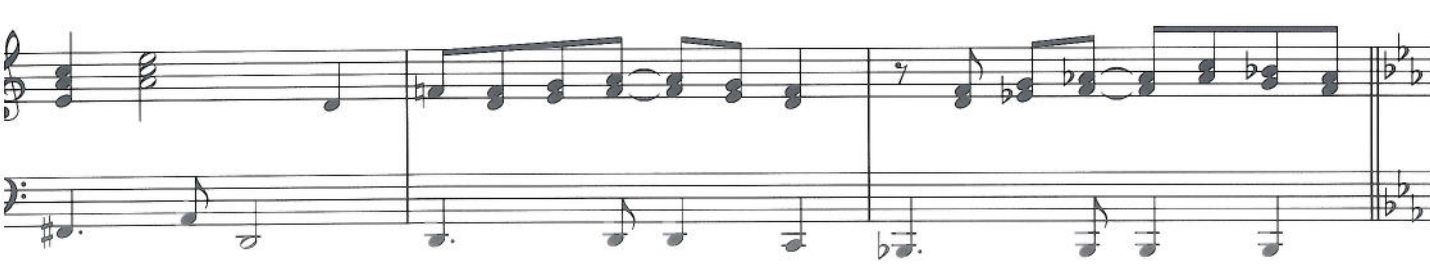
love there could be. Sing for






F#m7b5





you and for me.













Male: Sing, sing a song. Female: Make it

sim - ple to last your whole life long.

Don't wor - ry that it's not good e - nough for

an - y - one else to hear; just sing, sing a

*molto rall.* *mf a tempo*



Chord diagrams:  $E^b$  and  $Fm/E^b$ .

song. \_\_\_\_\_ Children: Just sing,

Musical notation for the first system, including vocal lines and piano accompaniment.

Chord diagrams:  $B^b7/E^b$  (3fr),  $E^b$ ,  $E^bmaj7$ , and  $A^b/E^b$ .

sing a song. Female: Just sing,

Musical notation for the second system, including vocal lines and piano accompaniment.




Chord diagrams:  $B^b/E^b$ ,  $E^b$ , and  $E^bmaj7$ .


sing a song. \_\_\_\_\_




Musical notation for the third system, including vocal lines and piano accompaniment. The piano part begins with a *mp* (mezzo-piano) dynamic marking.

Chord diagrams:  $Fm7/E^b$  and  $E^b$ .

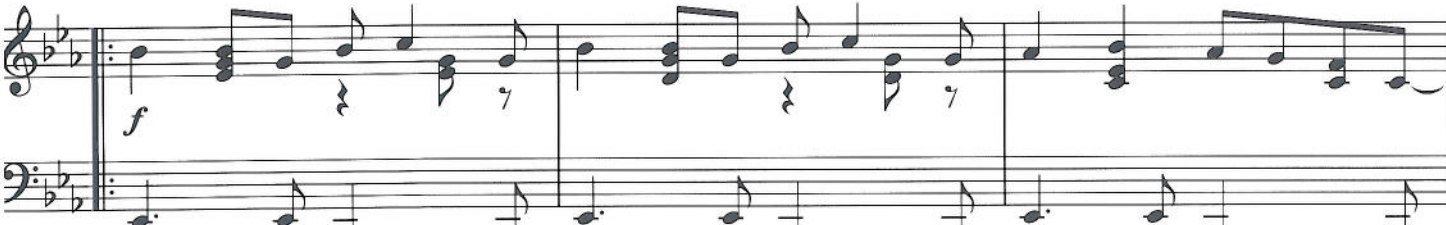
Musical notation for the fourth system, including vocal lines and piano accompaniment.









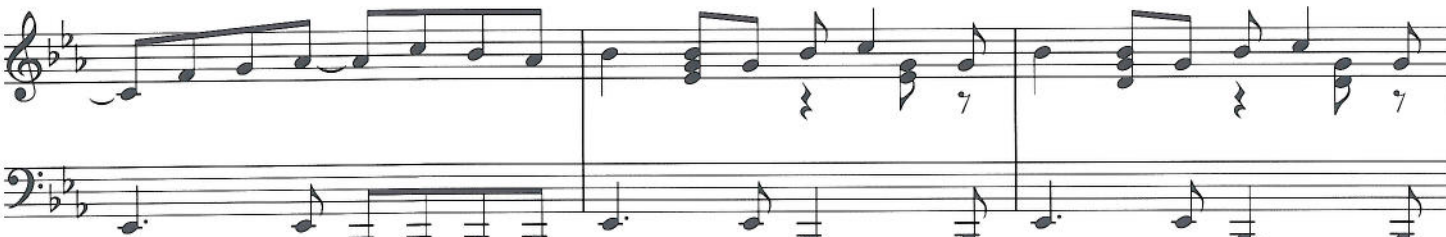







Children: La la la la la, la la la la la, la la la la la la. —





La la la la la, la la la la la, la



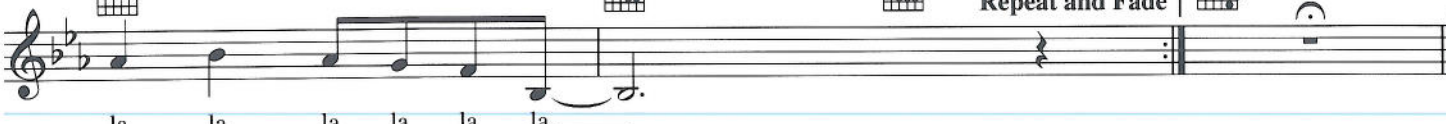
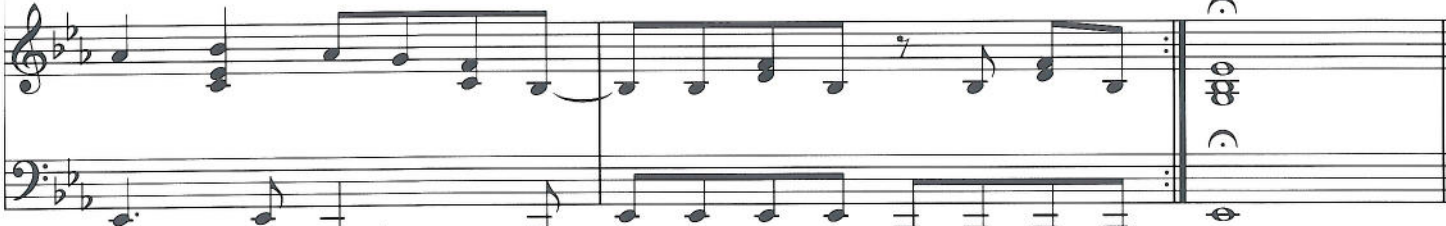




la la la la la. —

**Optional Ending**

**Repeat and Fade**

# SOLITAIRE

Words and Music by NEIL SEDAKA  
and PHIL CODY

Moderately slow

E

E

C<sup>#</sup>m/E 4fr

There was a  
A lit - tle

*mp*

E

C<sup>#</sup>m/F<sup>#</sup>

B

man,  
hope

a lone - ly man  
goes up in smoke.

who lost his  
Just how it

A/E

E

love \_\_\_\_\_ through his in - dif - fer - ence. \_\_\_\_\_  
goes, \_\_\_\_\_ goes with - out say - ing. \_\_\_\_\_



A heart that cared,      that went un - shared  
 There was a man,      a lone - ly man

un - til it died — with - in his si - lence. — }      And  
 who would com - mand — the hand he's play - ing. }

*cresc.*

sol - i - taire's the on - ly game — in town.      And ev - 'ry road that takes him takes him

*mf*

down.      And by him - self it's eas - y to pre - tend — he'll nev - er

A/E E A/B B A/B B E

love a - gain. And keep - ing to him - self he plays the

C#m 4fr

game. With - out her love it al - ways ends the same. While

F#m B A/E E

life goes on a - round him ev - 'ry - where, he's play - ing sol - i - taire.

1 B 2 Bsus 2fr B A/B B

And

dim.

sol - i - taire's the on - ly game in town. And ev - 'ry road that takes him takes him

down. While life goes on a - round him ev - 'ry - where, he's play - ing

sol - i - taire.

*mp*

*poco rit. e dim.*

Chord diagrams: E, C#m (4fr), F#m, Bsus (2fr), N.C., A/E, E, C#m (4fr), A, F#m, A/B, B7, F#m/E, E.



# SOMETIMES

Music by HENRY MANCINI  
Words by FELICE MANCINI



Freely, with much expression

First system of music. Chords: Fmaj<sup>7</sup>, Gm<sup>7</sup>/F, Fmaj<sup>7</sup>. Performance instruction: *mp*. Pedal instruction: *With pedal*. The system shows a piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody includes a triplet of eighth notes.

Second system of music. Chords: Gm<sup>7</sup>/F, F, C/E, Dm, F/C. Performance instruction: *8va*. The system continues the piano introduction, with the melody moving to a higher register indicated by the *8va* marking. It features several triplet figures.

Third system of music. Chords: Bm<sup>7b5</sup>, B<sup>b</sup>maj<sup>7</sup>, Am<sup>7</sup>. Performance instruction: *loco*. The system continues the piano introduction, with the melody moving to a higher register indicated by the *loco* marking. It features a triplet figure.

Fourth system of music. Chords: Dm, F/C, B<sup>b</sup>(add<sup>2</sup>), Am<sup>7</sup>, Gm<sup>7</sup>. The system continues the piano introduction, with the melody moving to a higher register indicated by the *loco* marking. It features a triplet figure.














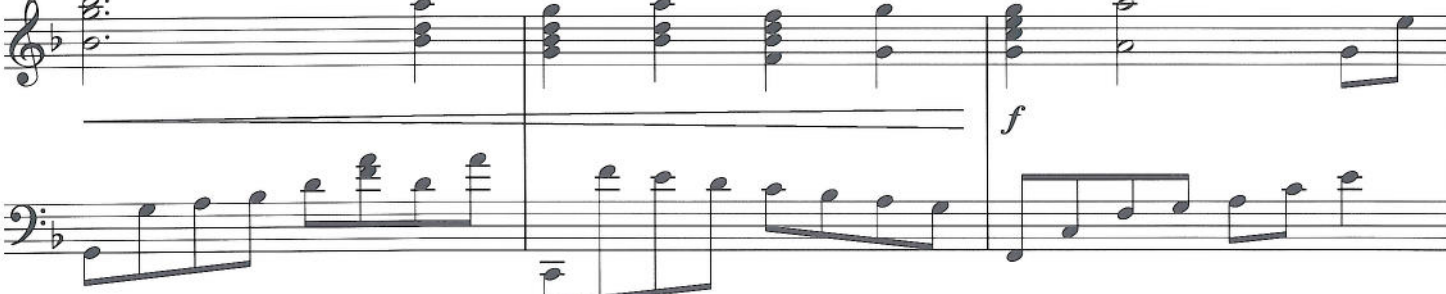







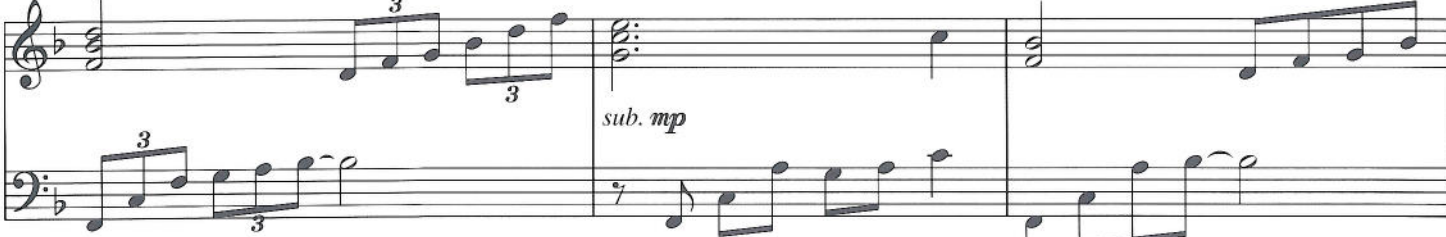










Some - times, \_\_\_\_\_ not of - ten e - nough, \_\_\_\_\_

we re - flect up - on the



good things. \_\_\_\_\_

And those thoughts al - ways cen - ter a - round those we



love.

And I think a - bout those peo - ple \_\_\_\_\_



who mean so much to me

and for so man - y years have






made me so ver - y hap - py.






And I count the times I have for - got - ten to

8va- loco







say "thank you" and just how much I





love them.

rit. 8va

# A SONG FOR YOU

Words and Music by  
LEON RUSSELL

Slowly

Chord diagrams: Dm, A/C#

I've been so man - y plac - es in my life and time. \_

Chord diagrams: F/C, Bm<sup>7b5</sup>

I've sung a lot of songs, \_ I've made some bad rhyme. I've

Chord diagrams: Bbmaj<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>

act - ed out my love in stag - es with ten thou - sand peo - ple watch - ing, \_

B $\flat$  F/C B $\flat$ /C F A $7$ /C $\sharp$

but we're a - lone now and I'm sing - ing this song \_\_\_ for you. \_\_\_

A/C $\sharp$

I know your im - age of me \_\_\_ is what I hope to be. \_\_\_

F/C Bm $7b5$

I've treat - ed you un - kind - ly, \_\_\_ but dar - lin', \_\_\_ can't you see? There's






*cresc.*

B $\flat$ maj $7$  Am $7$  Gm $7$  Am $7$



no one more im - por - tant to \_\_\_ me. Dar - lin', can't you please see through \_\_\_ me?

*mf*













'Cause we're a - lone now and I'm sing - ing this song \_ for you. \_\_\_\_\_ You



taught me pre - cious se - crets of the truth, \_\_\_\_\_ with - hold - ing noth - ing.

You came out in front and I \_\_\_\_\_ was hid - ing. \_\_\_\_\_ But







now I'm so much bet - ter, and if my words \_\_\_\_\_ don't come to - geth - er,

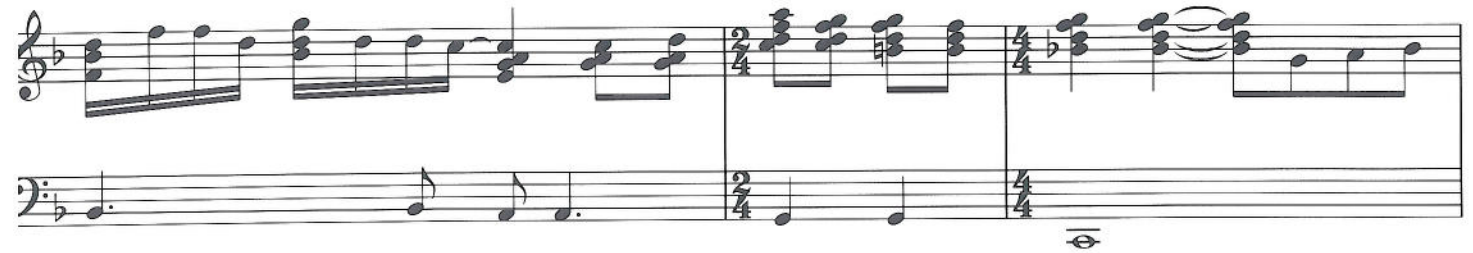






\_\_\_\_\_



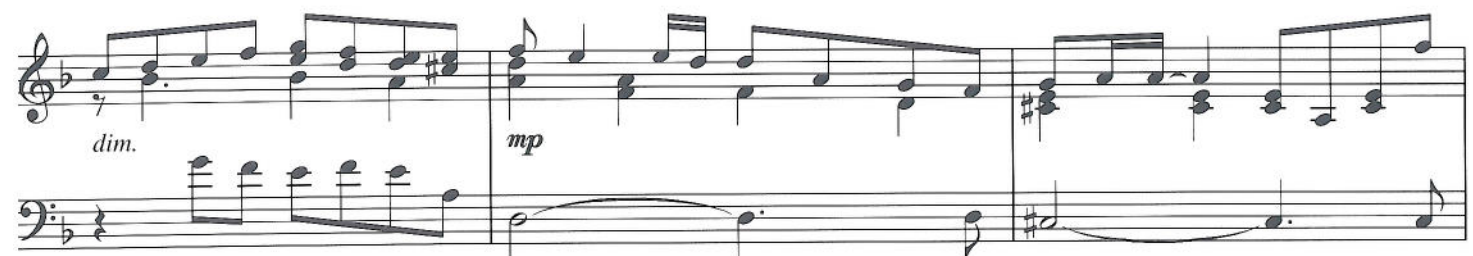
lis - ten to the mel - o - dy, — 'cause my love is in there hid - ing.






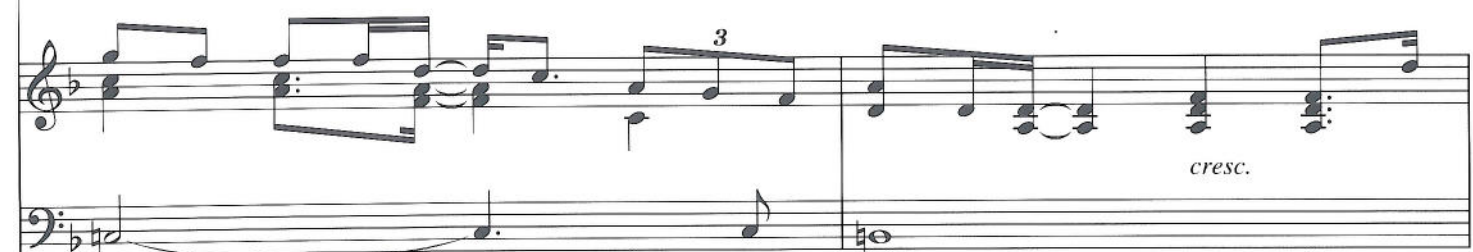
I love you in a place where there's no space or time. — I

*dim.* *mp*










love you for my life; — you are a friend of mine. — And







*cresc.*




when my life — is o - ver, re - mem - ber when we were to - geth - er.








To Coda 

*mf*

We were a - lone and I was sing - ing this song — for you. ——— *Instrumental solo*



1  $B^b/C$   $F$   $C/E$  2  $B^b/C$   $F$   $C/E$  D.S. al Coda

The first system of music features a guitar accompaniment with chords  $B^b/C$ ,  $F$ , and  $C/E$  in the first measure, and  $B^b/C$ ,  $F$ , and  $C/E$  in the second measure. The melody is written in 2/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Solo ends You

The second system of music continues the melody from the first system. It features a guitar accompaniment with chords  $B^b/C$ ,  $F$ , and  $C/E$  in the first measure, and  $B^b/C$ ,  $F$ , and  $C/E$  in the second measure. The melody is written in 2/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

CODA

$B^b$   $F/C$   $B^b/C$   $F$

We were a - lone and I was sing - ing this song — for you. —

The CODA section of the music features a guitar accompaniment with chords  $B^b$ ,  $F/C$ ,  $B^b/C$ , and  $F$  in the first measure, and  $B^b/C$ ,  $F$ , and  $C/E$  in the second measure. The melody is written in 2/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

$B^b$   $F/C$   $B^b/C$   $F$

We were a - lone and I was sing - ing this song — for you.

*mp*

The final system of music features a guitar accompaniment with chords  $B^b$ ,  $F/C$ ,  $B^b/C$ , and  $F$  in the first measure, and  $B^b/C$ ,  $F$ , and  $C/E$  in the second measure. The melody is written in 2/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

# SWEET SWEET SMILE

Words and Music by JUICE NEWTON  
and OTHA YOUNG

Bright Country beat (♩ =  $\frac{3}{4}$ )



First system of musical notation for the piano accompaniment, featuring a treble and bass staff. The treble staff begins with a melody in D major, marked *mf*. The bass staff provides a simple harmonic accompaniment. The key signature is one sharp (F#).

You're al - ways in my heart, — from

Bm



ear - ly in the morn - in' till it's dark. — I got - ta see your sweet, sweet

F#m



smile ev - 'ry day. —

When I

D Bm

wake up in the morn - in' and I see you there, — I al - ways whis - per a

G A

lit - tle prayer. — I got - ta see your sweet, sweet smile ev - 'ry day. —

D Bm

I got - ta know that you love me

and that you want me, and that you'll al - ways be there. — I got - ta



G A

know \_\_\_\_\_ that you care. \_\_\_\_\_

Bm

And I \_\_\_\_\_ got - ta feel your arms a - round me, and that you need me,

A/B Bm G

and you'll al - ways be there. \_\_\_\_\_ I got - ta know \_\_\_\_\_

A

that you care. \_\_\_\_\_

**D** **Bm**

If my times are bring - ing me down, — you're the on - ly one that I —  
*Instrumental*  
 You're al - ways in my — heart, — from ear - ly in the morn - in' till —

**G** **F#m7** **A**

— want a - round. I got - ta see your sweet, sweet smile ev - 'ry day. —  
 — it's dark. — I got - ta see your sweet, sweet smile ev - 'ry day. —

**D** **To Coda**

— And if — I'm all —

**Bm**

— strung out, — you're the on - ly one who can straight - en me out. — I got - ta

G A D

see your sweet, sweet smile ev - 'ry day. \_\_\_\_

1 2 D.S. al Coda

I got - ta *Instrumental ends* I got - ta

CODA

I got - ta see \_

G<sup>6</sup> A A<sup>7</sup> D

\_\_\_\_ your sweet, sweet smile ev - 'ry day. \_\_\_\_ I got - ta see \_

G<sup>6</sup> A D A D

\_\_\_\_ your sweet, sweet smile ev - 'ry day. \_\_\_\_



# TICKET TO RIDE

177

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

## Moderate Ballad

First system of musical notation for 'Ticket to Ride'. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo/style is 'Moderate Ballad'. The dynamics are marked 'mp' (mezzo-piano). The system consists of a treble and bass staff. Chord diagrams are provided above the staff: B<sup>b</sup>/F, F, and F<sup>7</sup>/A. The bass line features a steady eighth-note pattern.

*With pedal*

Second system of musical notation. Chord diagrams: B<sup>b</sup>sus, B<sup>b</sup>, E<sup>b</sup>/G, F/A, F, and F/E<sup>b</sup>. The melody continues with eighth and sixteenth notes, while the bass line maintains its rhythmic pattern.

Third system of musical notation. Chord diagrams: B<sup>b</sup>/D, E<sup>b</sup>, Em<sup>7b5</sup>, A, and Dm. The melody features some rests and eighth-note patterns. The bass line continues with eighth notes.

Fourth system of musical notation. Chord diagrams: D<sup>7b9</sup> 4fr, E<sup>b</sup>, Em<sup>7b5</sup>, and B<sup>b</sup>/F. The melody concludes with a half note. The bass line continues with eighth notes.

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 Cm7 3fr   Dm7   Ebmaj7   Bb/F   F7sus   N.C.


ride, \_\_\_\_\_ he's got a tick - et to ride \_\_\_\_\_ and he don't \_\_\_\_\_




 Bbmaj7/F   Eb/F   Bbmaj7/F

\_\_\_\_\_ care. \_\_\_\_\_

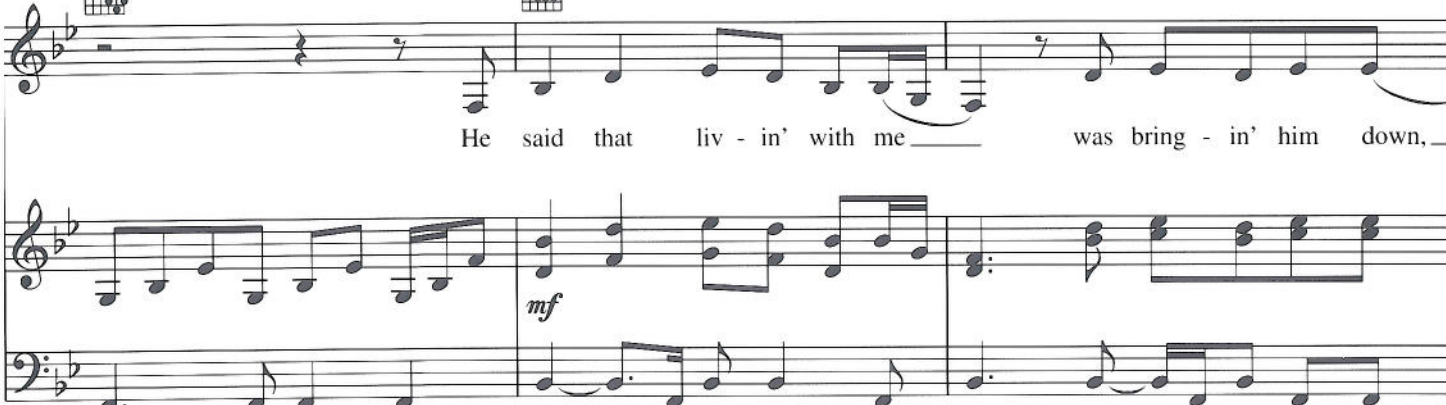
*cresc.*




 Eb/F   Bb

He said that liv - in' with me \_\_\_\_\_ was bring - in' him down, \_\_\_\_\_

*mf*




 Ab/Bb

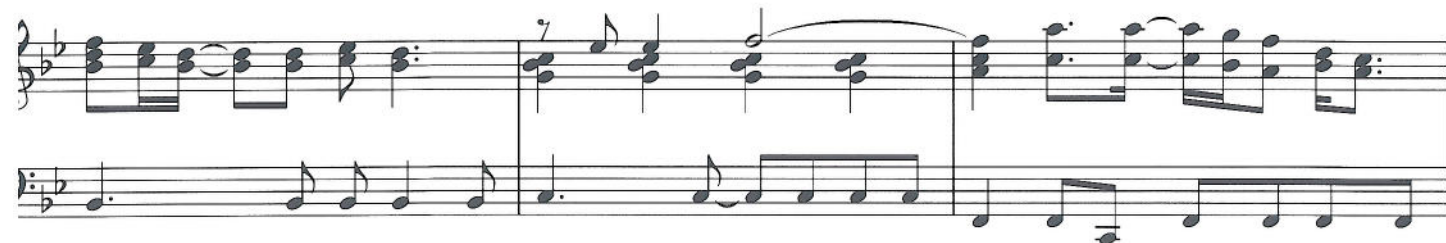
yeah. \_\_\_\_\_ He would nev - er \_\_\_\_\_ be





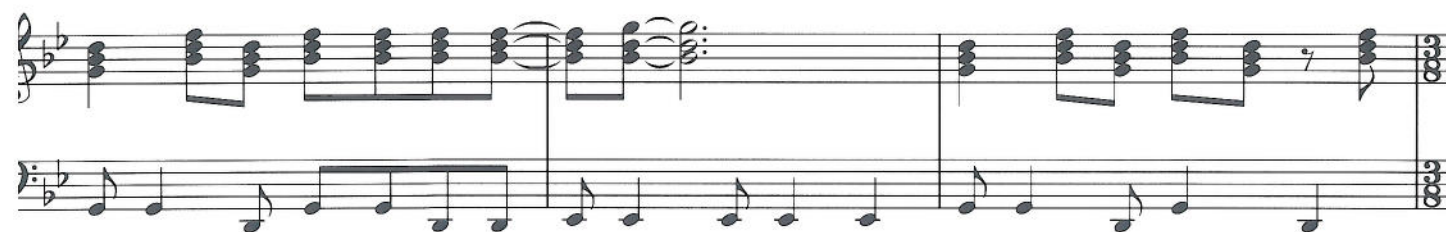
B $\flat$  Cm $^7$  3fr F

free \_\_\_\_\_ when I was a - round. \_\_\_\_\_



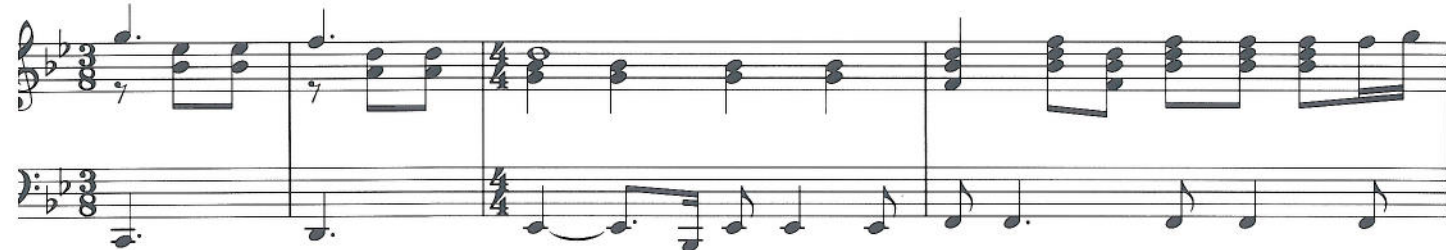
Gm E $\flat$ maj $^7$  Gm

He's got a tick - et to ride, \_\_\_\_\_ he's got a tick - et to



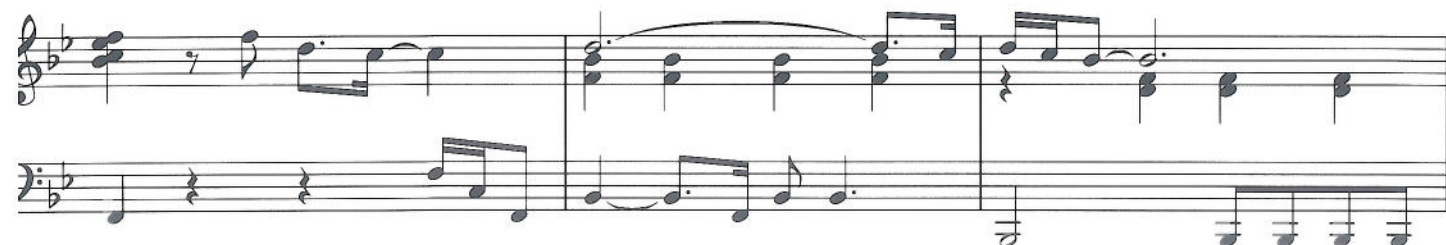
Cm $^7$  Dm E $\flat$ maj $^7$  B $\flat$ /F

ride, \_\_\_\_\_ he's got a tick - et to ride \_\_\_\_\_



F $^7$ sus N.C. B $\flat$

\_\_\_\_\_ and he don't \_\_\_\_\_ care. \_\_\_\_\_



Don't know why he's rid - in' so high. \_\_\_\_\_ He ought - a do right, - he ought - a do right by

me. \_\_\_\_\_ Be - fore he gets to say - in' good - bye, \_\_\_\_\_ he ought - a

do right, - he ought - a do right by me. \_\_\_\_\_ I

think I'm gon - na be sad, \_\_\_\_\_ I think it's \_\_\_\_\_ to - day, \_\_\_\_\_ yeah. \_\_\_\_\_

*mp*

Fm B $\flat$ /F

The boy — that's driv - in' — me mad — is go - in'

Cm $^7$ /F F Gm

a - way. — Oh, he's got a tick - et to ride, —

*mf*

E $\flat$ maj $^7$  Gm Cm $^7$  Dm

he's got a tick - et to ride, —

( $\text{♩} = \text{♩}$ ) 3fr

E $\flat$ maj $^7$  B $\flat$ /F F $^7$ sus N.C.

he's got a tick - et to ride — and he don't —

*mp*



B $\flat$ maj7/F E $\flat$ /F B $\flat$ maj7/F

care, \_\_\_\_\_ don't care \_\_\_\_\_

B $\flat$ maj7/F E $\flat$ /F B $\flat$ maj7/F

where. \_\_\_\_\_

E $\flat$ /F B $\flat$ maj7/F E $\flat$ maj7/F

8va

B $\flat$ maj7/F E $\flat$ maj7/F B $\flat$ maj7/F

(8va)

Think I'm gon - na be sa -

B $\flat$ maj7/F E $\flat$ maj7/F B $\flat$ maj7/F

loco

Opt. Ending

B $\flat$ maj<sup>9</sup>

Repeat and Fade

E $\flat$ /F B $\flat$ maj7/F Cm7/F

- ad. \_\_\_\_\_ Think I'm gon - na be sa - ad. \_\_\_\_\_

B $\flat$ maj7/F E $\flat$ /F B $\flat$ maj7/F

# THERE'S A KIND OF HUSH

(All Over the World)

Words and Music by LES REED  
and GEOFF STEPHENS

**Moderately**

*mf*

D F# / C# Bm Bm / A

G G / A D

There's a kind of hush \_




F# Bm D7

all o - ver the world \_ to - night. All o - ver the world \_

G A D A

\_ you can hear the sound \_ of lov - ers in love. \_ You know what I mean? \_ Just the






two of us — and no - bod - y else — in sight.

*Instrumental solo*








There's no - bod - y else — and I'm feel - in' good — just hold - in' you tight. —

— *Solo ends* } So lis - ten ver - y care - ful - ly, — get

clos - er now — and you — will see — what I mean; —



it is - n't a dream. — The on - ly sound that

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The first staff has a guitar chord diagram for G major in the upper right corner.

you will hear — is when I whis - per in — your ear, — "I love you —

This system contains the next two staves of music. It features guitar chord diagrams for G6 and Gmaj7 above the first staff, and G6 above the second staff.

for - ev - er and ev - er." — There's a

This system contains the next two staves of music. It features guitar chord diagrams for A and N.C. (Natural Chord) above the first staff.

kind of hush — all o - ver the world — to - night. All o - ver the world —

This system contains the final two staves of music. It features guitar chord diagrams for D, F#, Bm, and D7 above the first staff.

1

G A D

— { peo - ple just like us — are fall - ing in love. —  
 you can hear the sound — of lov - ers in love. —

2

G/A A D G/A A

D F# Bm

D7 G A

Repeat ad lib. and Fade

D G/A

Optional Ending

D A D

# THIS MASQUERADE

Words and Music by  
LEON RUSSELL

## Moderate Bossa Nova

Chord diagrams: Fm, A<sup>b</sup>/E<sup>b</sup>, D<sup>b</sup>maj<sup>7</sup> 4fr

mf

Chord diagrams: Dm<sup>7</sup><sup>b5</sup>, G7<sup>#5</sup>(b9), C<sup>7</sup>sus




Chord diagrams: Fm, B<sup>b</sup>, Fm, B<sup>b</sup>

Chord diagrams: Fm, Fm(maj<sup>7</sup>), Fm<sup>7</sup>

Are we real - ly hap - py \_\_\_\_\_ with this lone - ly game \_ we

*Instrumental solo*






play, look - ing \_\_\_ for the right \_\_\_\_\_ words to




say? \_\_\_\_\_ Search - ing but \_\_\_ not find -







- ing \_\_\_\_\_ un - der - stand - ing \_\_\_\_\_ an - y - way, \_\_\_\_\_ we're lost -











\_\_\_\_\_ in this mas - quer - ade. \_\_\_\_\_

Both a - fraid \_ to say \_ we're just \_ too far \_









\_ a - way \_ from be - ing close \_ to - geth -

- er \_ from the start. \_

*Solo ends* } We

tried to talk \_ it o - ver, but \_ the words got in the way. \_

**B<sup>b</sup>** **G<sup>7</sup>**

We're lost \_\_\_\_\_ in - side \_\_\_\_\_ this

**C<sup>7</sup>sus** **Fm**

lone - ly game\_ we play. \_\_\_\_\_ Thoughts of leav - ing dis -

**Fm(maj<sup>7</sup>)** **Fm<sup>7</sup>** **B<sup>b9</sup>**

- ap - pear\_ each\_ time\_ I see your eyes. \_\_\_\_\_

**Fm** **D<sup>b9</sup>** **C<sup>7</sup>sus**

And no mat - ter how \_\_\_\_\_ hard I try \_\_\_\_\_ to



First system of musical notation. Chords: Fm, Fm(maj7), Fm7. Lyrics: un - der - stand \_ the rea - son \_ \_ \_ \_ why we \_ \_ \_ car - ry on \_ \_ this way, \_

Second system of musical notation. Chords: B<sup>b</sup>9, D<sup>b</sup>7, C<sup>7</sup>sus. Lyrics: we're lost \_ \_ \_ \_ \_ in { this } mas - quer - ade. \_

Third system of musical notation. Chords: Fm, B<sup>b</sup>, Fm, B<sup>b</sup>. Includes a first ending bracket.

2

Fm Fm/E<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> 4fr C<sup>7</sup>#5(#9)

We're lost \_\_\_\_\_ in a mas - quer -

*molto rit.*

Fm A<sup>b</sup>/E<sup>b</sup> 4fr D<sup>b</sup>7maj<sup>7</sup> 4fr

ade. \_\_\_\_\_

*a tempo*

Dm<sup>7b5</sup> G<sup>7</sup>#5(b9) 3fr C<sup>7</sup>sus

Male: And we're lost \_\_\_\_\_ in a mas - quer - ade. \_

Repeat ad lib. and Fade

Optional Ending

Fm B<sup>b</sup> Fm B<sup>b</sup>

8vb

Detailed description of the musical score: The score is written for guitar, voice, and piano. The guitar part includes chords and fingerings: Fm, Fm/E<sup>b</sup>, D<sup>b</sup>maj<sup>7</sup> (4fr), C<sup>7</sup>#5(#9), Fm, A<sup>b</sup>/E<sup>b</sup> (4fr), D<sup>b</sup>7maj<sup>7</sup> (4fr), Dm<sup>7b5</sup>, G<sup>7</sup>#5(b9) (3fr), C<sup>7</sup>sus, Fm, B<sup>b</sup>, Fm, B<sup>b</sup>, and an optional ending Fm. The vocal line has lyrics: 'We're lost \_\_\_\_\_ in a mas - quer -', 'ade. \_\_\_\_\_', and 'Male: And we're lost \_\_\_\_\_ in a mas - quer - ade. \_'. The piano accompaniment includes a 'molto rit.' section and an 'Optional Ending' section. The piece concludes with a 'Repeat ad lib. and Fade' instruction and a final chord of Fm.

# THOSE GOOD OLD DREAMS

Words and Music by RICHARD CARPENTER  
and JOHN BETTIS

Moderately, in 2

The musical score is written for guitar and voice. It begins with a piano introduction in G major, marked 'Moderately, in 2'. The introduction consists of four measures of guitar accompaniment with chords G, G<sup>6</sup>, Gmaj<sup>7</sup>, and G<sup>6</sup> (labeled 1, 2). The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'mf'.

The vocal melody is written in the treble clef, and the guitar accompaniment is in the bass clef. The lyrics are written below the vocal line.

As a child I was known for make - be - liev - in';  
of a long for - got - ten fire,





all a - lone, I cre - at - ed fan - ta - sies.  
you're a touch of a slow - ly grow - in' wind,

As I grew peo - ple called it self de - ceiv - in',  
you're a taste of the ev - er chang - ing sea - sons

The score includes guitar chord diagrams for G, G<sup>6</sup>, Gmaj<sup>7</sup>, Am<sup>7</sup>, D, and Am<sup>7</sup>/D. The key signature is one sharp (F#).

Original key: G major. This edition has been transposed up one half-step to be more playable.











but my heart \_\_\_\_\_ helped me hold \_\_\_\_\_ the mem - o - ries. \_\_\_\_\_  
 tell - in' me \_\_\_\_\_ there are some \_\_\_\_\_ things that don't end. \_\_\_\_\_











As I  
 We have



walk through the world \_\_\_\_\_ I find a - round \_\_\_\_\_ me, some - thing new \_\_\_\_\_  
 left all the dark - ness far be - hind \_\_\_\_\_ us; all those hopes \_\_\_\_\_

yet fa - mil - iar's in the air. \_\_\_\_\_ I feel it ev - 'ry - where.  
 that we held \_\_\_\_\_ a - long the way \_\_\_\_\_ have made it to \_\_\_\_\_ this day.

E<sup>7</sup> Am<sup>7</sup> D Gmaj<sup>7</sup>

Like a child's \_\_\_\_\_ eyes \_\_\_\_\_ on a Christ - mas night, \_\_\_\_\_  
 Like an old \_\_\_\_\_ love song \_\_\_\_\_ gone for much too long, \_\_\_\_\_

G<sup>#</sup>dim<sup>7</sup> Am<sup>7</sup> C/D D

\_\_\_\_\_ I'm look - in' at you now, \_\_\_\_\_ find - in' an -  
 you hear it once a - gain \_\_\_\_\_ and it car -

E B/E A/E E

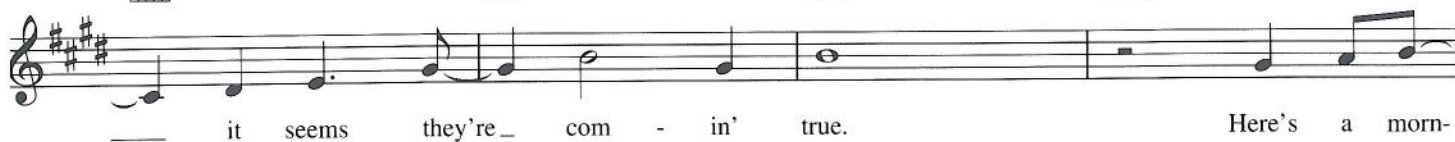
- swers to my prayers. \_\_\_\_\_ It's a new -  
 - ries you a way. \_\_\_\_\_

F<sup>#</sup>m<sup>7</sup> A/B

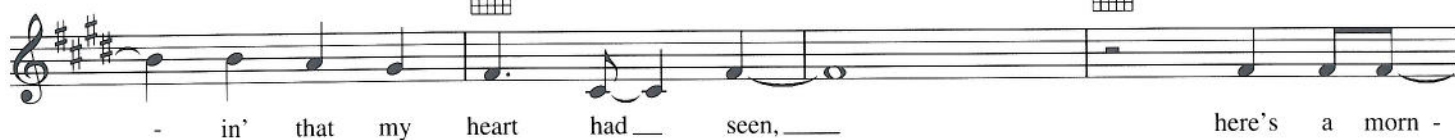
\_\_\_\_\_ day for those \_\_\_\_\_ good \_\_\_\_\_ old dreams; \_\_\_\_\_ one by one \_\_\_\_\_

B<sup>7</sup>

E

Emaj<sup>7</sup>E<sup>7</sup>F<sup>#</sup>m<sup>7</sup>

A/B



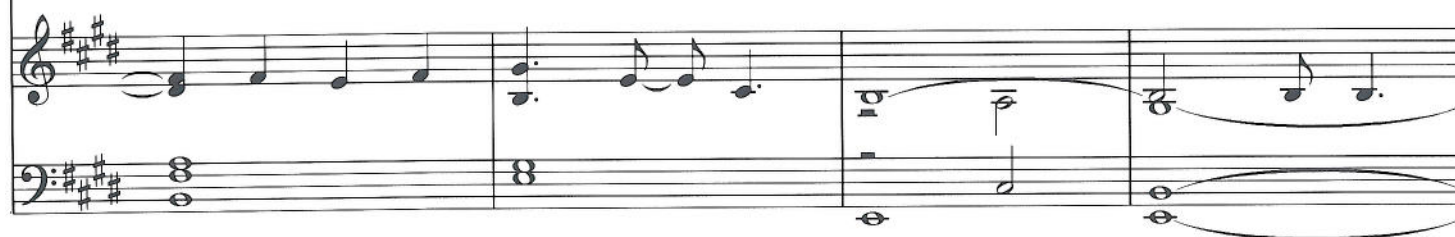
E



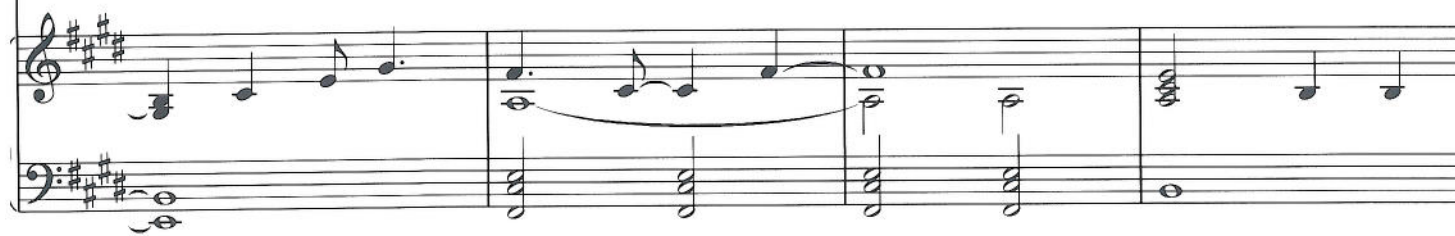
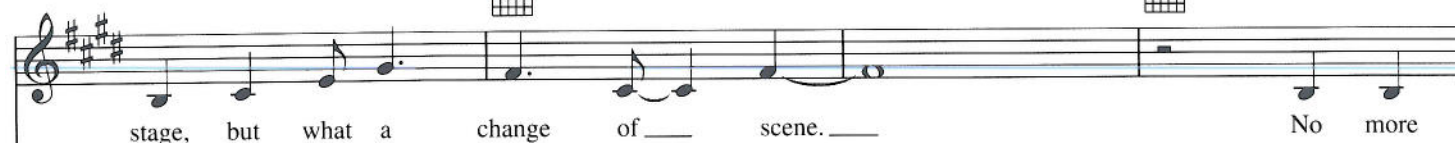
A/E



E

F<sup>#</sup>m<sup>7</sup>

A/B





B7 E G#m/D# Bm/D

dark ho - ri - zons, on - ly blue. It's a new

C#7 F#m7 F#m7/B

day for those good old dreams. All my life

To Coda G Am/G G

I dreamed of lov - ing you.

Am/G G Am/G G Am/G D.S. al Coda

You're a spark

## CODA

you. \_\_\_\_\_ It's a new \_\_\_\_\_ day for those \_\_\_\_\_

E Bm<sup>7</sup>/E E

\_\_\_\_\_ good old dreams, and it's all \_\_\_\_\_ be - cause of

Ama<sup>j</sup>7 F#m<sup>7</sup>/B

you. \_\_\_\_\_

E Esus E

Repeat and Fade

G G<sup>6</sup> Gma<sup>j</sup>7 G<sup>6</sup>

# TOP OF THE WORLD

Words and Music by JOHN BETTIS  
and RICHARD CARPENTER





Moderately, in 2

*mf*








Such a feel - in's com - in' o - ver me.  
Some - thing in the wind has learned my name.














There is won - der in most ev - 'ry - thing I see.  
 And it's tell - in' me that things are not the same.

Not a cloud leaves in the sky, got the sun in my  
 In the leaves on the trees and the touch of the

eyes and I won't be sur - prised if it's a dream.  
 breeze, there's a pleas - in' sense of hap - pi - ness for me.

Ev - 'ry - thing I want the world to be  
 There is on - ly one wish on my mind.

is now com - ing true, es - pe - cial - ly for me.  
 When this day is through I hope that I will find

Dm Cm F7 B<sup>b</sup>

And the rea - son is clear; it's be - cause you are  
 that to - mor - row will be just the same for you and







Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup> F7 Dm

here. You're the near - est thing to heav - en that I've seen.  
 me. All I need will be mine if you are here.

G<sup>7</sup> Cm<sup>7</sup> Cm<sup>7</sup><sup>b5</sup> F

I'm on the top of the world, look - in' down on cre - a -

E<sup>b</sup>/G F/A B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>











- tion and the on - ly ex - pla - na - tion I \_\_\_\_\_ can \_\_\_\_\_ find










is the love that I've found ev - er

since you've been a - round. \_\_\_\_\_ Your love's put me at the

top of the world. \_\_\_\_\_



Chord progression: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>

The first system of music features a guitar part with a sequence of six chords: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>. The vocal melody is written in a single staff, starting with a half note followed by three eighth notes in each measure, all tied across the measures.

The second system continues the vocal melody and piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, mirroring the vocal line.

Chord progression: B<sup>b</sup>, F, E<sup>b</sup>/G, F/A, 2 B<sup>b</sup>

D.S. al Coda

I'm on the

The third system begins with a double bar line and a repeat sign. The guitar part has chords B<sup>b</sup>, F, E<sup>b</sup>/G, and F/A, followed by a second measure with two B<sup>b</sup> chords. The vocal melody has the lyrics "I'm on the" under the final notes. The piano accompaniment continues with eighth notes.

The fourth system shows the piano accompaniment continuing. The right hand plays a melody of eighth notes, while the left hand plays a steady eighth-note bass line. The system ends with a double bar line.

CODA

The fifth system is marked "CODA" and features a Coda symbol. The guitar part has chords B<sup>b</sup> and E<sup>b</sup>. The vocal melody has a long note followed by a half note. The piano accompaniment features a more complex melody with slurs and ties.

Chord progression: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F, B<sup>b</sup>

The sixth system continues the guitar chord progression with B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F, and B<sup>b</sup>. The vocal melody consists of half notes and eighth notes, some tied across measures. The piano accompaniment continues with eighth notes.

# WHEN I FALL IN LOVE

205

Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

Slowly, with expression

Chord diagrams: A, Cmaj7, Fmaj7, D/E, E7b9, E7

L.H. *mp*

*rit.*

With pedal

Chord diagrams: A, Dm6/A, A6, Em7, A, Dmaj7, Dm6

May - be I'm old fash - ioned, feel - ing as I do; may - be I'm just liv - ing in the

*a tempo*

Chord diagrams: A, Dm6/A, A6, A7

past. But when I meet the right one I know that I'll be true; my

Dmaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup>/B B<sup>7</sup> Dmaj<sup>9</sup> 2fr Dmaj<sup>9</sup>/E E<sup>9</sup> A D/A

first love will be my last. When I fall in

*rit.* *a tempo*

Amaj<sup>7</sup> D/A A D/A Dm<sup>6</sup>/A Em<sup>7</sup>/A E/A A Bm/A A

love it will be for - ev - er, \_\_\_ or I'll \_\_\_ nev - er

Em<sup>7</sup> F<sup>#</sup>7 D<sup>6</sup> Dm<sup>6</sup> A/C<sup>#</sup>

fall in love. \_\_\_ In a \_\_\_ rest - less world like



Dm<sup>6</sup> A/C<sup>#</sup> C<sup>#</sup>m<sup>7b5</sup> 4fr F<sup>#</sup>7sus F<sup>#</sup>7 Bm Bm/D  
 this is, — love is end - ed be - fore it's be - gun. And too — man - y moon - light

F<sup>#</sup>7sus F<sup>#</sup>7 Bm<sup>9</sup> D/E E7  
 kiss - es — seem to cool in the warmth of the sun. —

A D/A A Amaj<sup>7</sup> D/A Dm<sup>6</sup>/A  
 When I — give my — heart — it will be com - plete - ly,

D/A A Em<sup>7</sup>/F<sup>#</sup> F<sup>#</sup>7 D<sup>6</sup>  
 or I'll — nev - er give my — heart. —

Chords: Dm<sup>6</sup>, A/C<sup>#</sup>, E/D, D

And the mo - ment I can feel that you

Musical notation for guitar and vocal accompaniment.

Chords: F<sup>#</sup>7, E/F<sup>#</sup>, F<sup>#</sup>m<sup>7b5</sup>, F<sup>#</sup>7, Bm<sup>7</sup>, Bm<sup>7b5</sup>, A/E, Bm<sup>7</sup>, E<sup>7b9</sup> 6fr

feel that way too is when I fall in love with

Musical notation for guitar and vocal accompaniment.

Chords: A, D/A, D/E, A, F<sup>#</sup>m<sup>7</sup>, Bm<sup>7</sup>, D/E

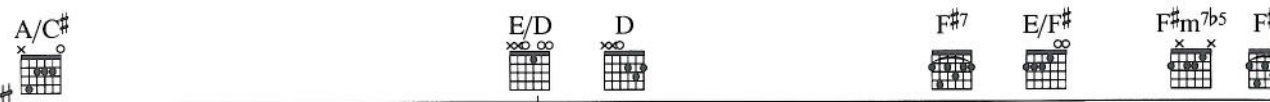
you.

Musical notation for guitar and vocal accompaniment.


Chords: A, D/A, Amaj<sup>7</sup>, F<sup>#</sup>7sus, F<sup>#</sup>7, D<sup>6</sup>, Dm<sup>6</sup>


And the

Musical notation for guitar and vocal accompaniment.




mo - ment \_\_\_\_\_ I can feel that you feel \_\_\_\_\_ that \_\_\_\_\_ way \_\_\_\_\_






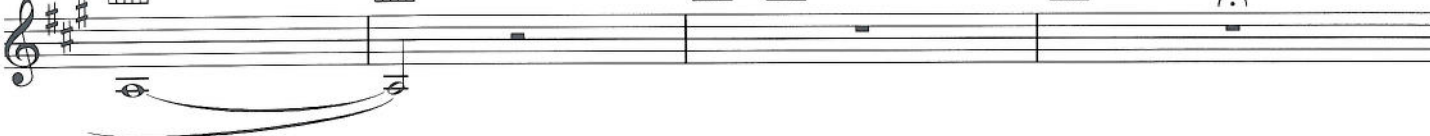
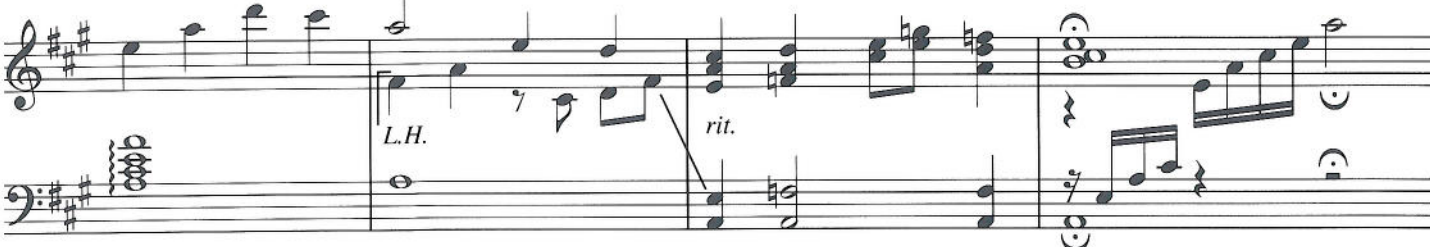
\_\_\_\_\_ too is \_\_\_\_\_ when I fall \_\_\_\_\_ in love with you. \_



*rit.*

**Slower**



*rit.*

*L.H.*



# TOUCH ME WHEN WE'RE DANCING

Words and Music by TERRY SKINNER,  
J.L. WALLACE and KEN BELL

Moderately

G Em7 C

Am7 C/D G Em7

Play us a song we can slow dance on; \_\_\_  
To - night's the night and it feels so right; \_\_\_

C C/D G

we want to hold each oth - er.  
my heart is say - ing it to \_\_\_ me. Play us a groove so we hard -  
You're the one I've wait - ed

Em7 C C/D G

- ly move; \_\_\_ just let our hearts beat to - geth - er. Oh, ba - by, 'cause it  
for so long, \_\_\_ so let your love \_\_\_ flow through me. Oh, ba - by, 'cause it

Am<sup>7</sup> G/B Cmaj<sup>7</sup>

feels so — good when we're close like this. Whis - per in my ear — and let me  
feels so — good just to be this close. You've got me up so high — I could fly

*cresc.*

Am<sup>7</sup> Am<sup>7</sup>/D Cmaj<sup>7</sup>

steal — a kiss. — } Come on and touch me — when we're danc -  
coast — to coast. — }

*mf*

Am<sup>7</sup> Am<sup>7</sup>/D Cmaj<sup>7</sup> Bm<sup>7</sup>

- ing; you know you've got that lov - ing touch. — Whoa, —

Cmaj<sup>7</sup> Am<sup>7</sup> 1 Em<sup>7</sup> A<sup>7</sup>

touch me — when we're danc - ing; I want to feel you when I'm fall - ing in love. —

Am<sup>7</sup>/D 5fr G Em<sup>7</sup>

This system shows the first three measures of the guitar part. The first measure has an Am<sup>7</sup>/D chord with a 5-fret barre indicated. The second measure has a G chord. The third measure has an Em<sup>7</sup> chord. A melody line is written above the staff, starting with a half note D4, followed by a quarter note E4, and then a half note G4.

dim. mp

This system contains the next two measures. The first measure has a dim. (diminuendo) marking. The second measure has an mp (mezzo-piano) marking. The guitar part continues with chords, and the melody line has a half note A4, followed by a quarter note B4, and then a half note C5.

Cmaj<sup>7</sup> Am<sup>9</sup> C/D 2 Cmaj<sup>7</sup> C/D

This system contains the next two measures. The first measure has a Cmaj<sup>7</sup> chord. The second measure has an Am<sup>9</sup> chord. The third measure has a C/D chord. The fourth measure has a Cmaj<sup>7</sup> chord with a 2-fret barre indicated. The fifth measure has a C/D chord. The melody line continues with a half note D5, followed by a quarter note E5, and then a half note F5.

feel you when I'm fall - ing in love. \_

This system contains the next two measures. The first measure has a Cmaj<sup>7</sup> chord. The second measure has an Am<sup>9</sup> chord. The third measure has a C/D chord. The fourth measure has a Cmaj<sup>7</sup> chord. The fifth measure has a C/D chord. The melody line continues with a half note G5, followed by a quarter note A5, and then a half note B5.

G/F F#m<sup>7</sup>b<sup>5</sup> 4fr B<sup>7</sup>b<sup>5</sup> B<sup>7</sup>

This system contains the next two measures. The first measure has a G/F chord. The second measure has an F#m<sup>7</sup>b<sup>5</sup> chord with a 4-fret barre indicated. The third measure has a B<sup>7</sup>b<sup>5</sup> chord. The fourth measure has a B<sup>7</sup> chord. The melody line continues with a half note C6, followed by a quarter note D6, and then a half note E6.

Sax solo ad lib.

This system contains the next two measures. The first measure has a G/F chord. The second measure has an F#m<sup>7</sup>b<sup>5</sup> chord. The third measure has a B<sup>7</sup>b<sup>5</sup> chord. The fourth measure has a B<sup>7</sup> chord. The melody line continues with a half note F6, followed by a quarter note G6, and then a half note A6.

D/E Em Em/D Cmaj<sup>7</sup> G/B Em<sup>7</sup>

This system contains the next two measures. The first measure has a D/E chord. The second measure has an Em chord. The third measure has an Em/D chord. The fourth measure has a Cmaj<sup>7</sup> chord. The fifth measure has a G/B chord. The sixth measure has an Em<sup>7</sup> chord. The melody line continues with a half note B6, followed by a quarter note C7, and then a half note D7.

This system contains the next two measures. The first measure has a D/E chord. The second measure has an Em chord. The third measure has an Em/D chord. The fourth measure has a Cmaj<sup>7</sup> chord. The fifth measure has a G/B chord. The sixth measure has an Em<sup>7</sup> chord. The melody line continues with a half note E7, followed by a quarter note F7, and then a half note G7.



A<sup>7</sup>susA<sup>7</sup>Am<sup>7</sup>Am<sup>7</sup>/DC<sup>#</sup>dim<sup>7</sup>

C/D

*Solo ends*Cmaj<sup>7</sup>Am<sup>7</sup>Am<sup>7</sup>/DCmaj<sup>7</sup>

Touch me — when we're danc - ing;

you know you've got that lov - ing touch. —

Bm<sup>7</sup>Cmaj<sup>7</sup>Am<sup>7</sup>Am<sup>7</sup>/D

Whoa, — touch me — when we're danc - ing;

I want to

Cmaj<sup>7</sup>

C/D

Repeat ad lib. and Fade

Optional Ending

G

feel you when I'm fall - ing in love. —

# WE'VE ONLY JUST BEGUN

Words and Music by ROGER NICHOLS  
and PAUL WILLIAMS

Moderately slow

Chord diagrams: A, Dmaj<sup>7</sup>, A

*mp*

With pedal

Chord diagrams: Dmaj<sup>7</sup>, A, Dmaj<sup>7</sup>, C<sup>#</sup>m<sup>7</sup> 4fr

gun.) We've on - ly just be - gun \_\_\_\_\_ to live. \_\_\_\_\_  
Be - fore the ris - ing sun \_\_\_\_\_ we fly. \_\_\_\_\_

*mf*

Chord diagrams: F<sup>#</sup>m<sup>7</sup>, Bm<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>

white lace and prom - is - es; \_\_\_\_\_ a kiss for luck \_\_\_\_\_ and we're  
So man - y roads to choose; \_\_\_\_\_ we start out walk - ing and

3



on our way, \_\_\_\_\_ (We've on - ly be - \_\_\_\_\_ (And yes, we've just be - gun.) \_\_\_\_\_  
 learn to run. \_\_\_\_\_



Shar - ing hor - i - zons that are new to us,



watch - ing the signs a - long the way. Talk - ing it o - ver, just the



two of us, work - ing to - geth - er day to day, to - geth - er. \_\_\_\_

To Coda 



A(add<sup>2</sup>) Dmaj<sup>7</sup> C<sup>♯</sup>m<sup>7</sup> 4fr

And when the eve - ning comes \_\_\_\_\_ we smile. \_\_\_\_\_

So much of life a - head, \_\_\_\_\_ we'll find a place \_ where there's

F<sup>♯</sup>m<sup>7</sup> Bm<sup>7</sup> F<sup>♯</sup>m<sup>7</sup>

room to grow. \_\_\_\_\_ (And yes, we've just be - gun.) \_\_\_\_\_

Bm<sup>7</sup> E Bm<sup>7</sup>/E A Dmaj<sup>7</sup> A D.S. al Coda Dmaj<sup>7</sup> E




geth - er, \_\_\_\_\_ to - geth - er. \_\_\_\_\_ And when the eve - ning

CODA

geth - er, \_\_\_\_\_ to - geth - er. \_\_\_\_\_ And when the eve - ning

geth - er, \_\_\_\_\_ to - geth - er. \_\_\_\_\_ And when the eve - ning

geth - er, \_\_\_\_\_ to - geth - er. \_\_\_\_\_ And when the eve - ning




comes \_\_\_\_\_ we smile. \_\_\_\_\_ So much of

3








life a - head, \_\_\_\_\_ we'll find a place \_ where there's room to grow. \_\_\_\_\_

\_\_\_\_\_ And yes, we've just be - gun. \_\_\_\_\_

# WHERE DO I GO FROM HERE

Words and Music by  
PARKER MCGEE

Moderately

G(add2) G Cm6/G G

F9 G(add2) G Cm6/G

Au - tumn days — ly - ing on a  
Lov - ers' plans, — like fall - ing leaves on

G Gmaj7 G7 Cmaj7 Bm7

bed of leaves, — watch - ing clouds — up through the trees.  
wind - y days, — flut - ter past and they fly a - way.



Am<sup>7</sup> C/D D C/D D

You said our love was more than time. \_\_\_\_\_ It's  
I thought I knew you oh so well. \_\_\_\_\_ And I

G F<sup>7</sup> G

cold - er now. \_ The trees are bare and nights are long. \_  
need you now. \_ I need to feel you in the night, \_

Gmaj<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup>

I can't get warm \_\_\_\_\_ since you've been \_ gone. I can't stop sing - in'  
I need your smile \_\_\_\_\_ so warm and \_ bright. I wish my mind could

C/D D C/D D C/D D Cmaj<sup>7</sup> D/C

sad songs. \_\_\_\_\_ } Where do I go \_ from here? \_  
let you go. \_\_\_\_\_ }

*cresc.* *mf*

Bm<sup>7</sup> Em Am<sup>7</sup> D D/G G<sup>7</sup>

Tell me, where do I go — from here? —

—

C D/C Bm<sup>7</sup> Em Bm<sup>7</sup> Am<sup>7</sup> C/D

You said you'd take me through the years, — so where do I go — from here? —

—

1 G Cm<sup>6</sup>/G G F<sup>9</sup>

—

—

2 G E<sup>b</sup> F/E<sup>b</sup> Dm<sup>7</sup> Gm

—

—



Chord diagrams: Cm<sup>7</sup> (3fr), E<sup>b</sup>/F, B<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, F/E<sup>b</sup>.

Where do I go from here? —

Chord diagrams: Dm<sup>7</sup>, Gm<sup>7</sup>, Cm<sup>7</sup> (3fr), E<sup>b</sup>/F, F, E<sup>b</sup>m<sup>7</sup> (6fr), G<sup>b</sup>/A<sup>b</sup>, A<sup>b</sup> (4fr).

Tell me, where do I go — from here? —

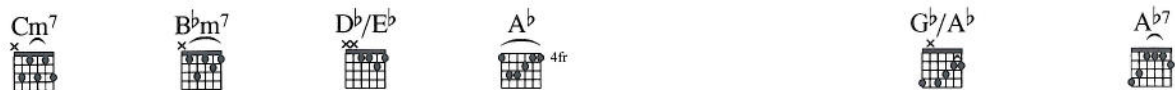
Chord diagrams: D<sup>b</sup> (4fr), E<sup>b</sup>/D<sup>b</sup>, Cm<sup>7</sup>, Fm, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7.

You said you'd take me through the years, — so

Chord diagrams: A<sup>b</sup>maj<sup>7</sup> (4fr), A<sup>b</sup>7 (4fr), D<sup>b</sup> (4fr), E<sup>b</sup>/D<sup>b</sup>, Cm<sup>7</sup>, Fm.


—





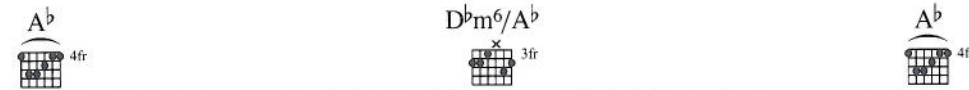
where do I go — from here? —

*dim.*




You said you'd take me through the years, — so where do I go — from

*mp* *rit.*



here? —

*a tempo*



*poco rit. e dim.* *pp*

# YOU'RE THE ONE I LOVE

Words and Music by  
STEVE FERGUSON

Moderately

Chord diagrams: C(add<sup>2</sup>), Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Em<sup>7</sup>, A<sup>9</sup>

*mf*

*With pedal*

Chord diagrams: Dm<sup>7</sup>, F/G, G<sup>7</sup>, C(add<sup>2</sup>)

Ev - 'ry night, —  
All my life, —  
If our friends —

*rit.*

*a tempo*

Chord diagrams: Am<sup>7</sup>, Dm<sup>7</sup>, F/G, G

ev - 'ry day, —  
all my love —  
all a - round —

you're the one — I al - ways dream of.  
I can feel — when you're be - side me.  
find it hard — to un - der - stand us,

C(add2)

Am7

D7

Ev - 'ry line \_\_\_\_  
All that's right, \_\_\_\_  
you and I \_\_\_\_

of your face \_\_\_\_  
all that's wrong \_\_\_\_  
un - der - stand \_\_\_\_

is sketched so plain \_\_\_\_ in - side my  
sud - den - ly \_\_\_\_ be - comes so  
the oth - er one \_\_\_\_ so ver - y

G7

Em7b5

A+

heart.  
clear.  
well.

You've grown \_\_\_\_ so deep in - side of me. You're  
My heart \_\_\_\_ has o - ver - tak - en me with  
And that's \_\_\_\_ what I've been look - ing for, so

Dm7

Bb9b5

Em7

A7

To Coda

ev - 'ry - thing I feel and see, and you're the one,  
feel - ings you a - wake in me, and you're the one,  
I \_\_\_\_ keep com - ing back for more, 'cause you're the one,



1

Dm<sup>7</sup> G<sup>7</sup> C Em<sup>7</sup> F<sup>♯</sup> G<sup>13</sup> Dm/G

you're the one — I love.

2

Dm<sup>7</sup> G<sup>7</sup> C Bm<sup>7b5</sup> E<sup>7</sup>

you're the one — I love.

A C<sup>♯m</sup>7 D D/E A D/E

On - ly you could move me e - nough to be - lieve in love — one more

time. All I need to know for to - mor - row is

**A** **C** **Em7** **F** **G** **F**

that you're mine, — mine for a life - time. —

**Em** **F6** **Em/G** **F/G** **G**

*rit.*

**D.S. al Coda**

**CODA** you're the one — I love.

**Dm7** **G7** **C/G** **F6/G** **C/G** **Bb9**

Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> F/G G<sup>7</sup> C(add<sup>2</sup>) Am<sup>7</sup>

You're the one, — you're the one I love. —

*poco rit.* *a tempo*

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>9</sup> Dm<sup>7</sup> F/G

G<sup>7</sup> C

*rit.*



# YESTERDAY ONCE MORE

Words and Music by JOHN BETTIS  
and RICHARD CARPENTER

Moderate Ballad

Chord diagrams: E, E, G#m/D#

When I was young I'd lis - ten to the ra - di - o, — wait - in' back on how it was in years gone by — and the

*mp*

Chord diagrams: C#m, C#m/B, Amaj7

for good my times that I v'rite songs. — When they played, I'd sing a - long; — good times that I had, — makes to - day seem rath - er sad; —

Chord diagrams: G#m7, F#m, B/D#, A/B

— it made me smile. — Those were such — so much has changed. — It was



E G#m/D# C#m C#m/B

hap - py times, — and not so long a - go, — how I won - dered where they'd gone. —  
 songs of love — that I would sing to then, — and I'd mem - o - rize each word. —

Amaj7 D#m7b5 G#7 C#m C#m/B

— But they're back a - gain, — just like a long lost friend, — all the  
 Those old mel - o - dies — still sound so good to me — as they

*building*

Amaj7 F#m7 A/B B E

songs I love so well. — } Ev - 'ry sha - la - la - la, — ev - 'ry  
 melt the years a - way. — }

*f*

C#m E C#m

whoa — whoa — still shines. — Ev - 'ry



E C#m F#m7 B

shing - a - ling - a - ling that they're start - ing to sing's - so fine. —

A/B B C#m C+

{ When they get to the part — where he's break - in' her heart, — it can  
All my best mem - o - ries — come back clear - ly to me; — some can

E/B A#m7b5 E/B



real - ly make me cry — } just like be - fore. —  
e - ven make me cry — }

*dim.* *mp*




A/B Emaj7 1 F#m/E

It's yes - ter - day — once more. —



2

(Shoo - bie doo lang lang.) — Look - in' — Ev - 'ry




*cresc.*







sha - la - la - la, — ev - 'ry whoa — whoa — still shines. —



*f*

Ev - 'ry shing - a - ling - a - ling that they're start - in' to sing's — so fine. —







**Repeat and Fade**

Ev - 'ry

**Optional Ending**

*rit.*

8vb